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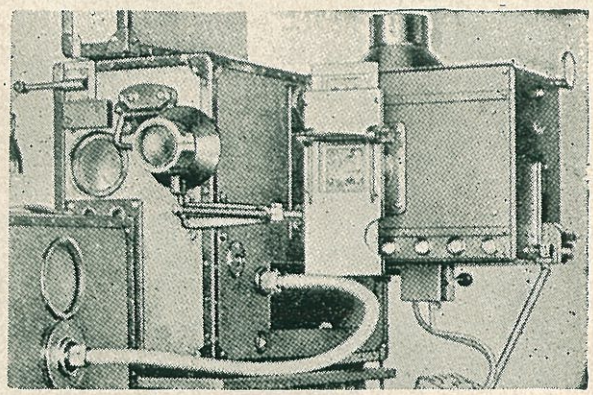

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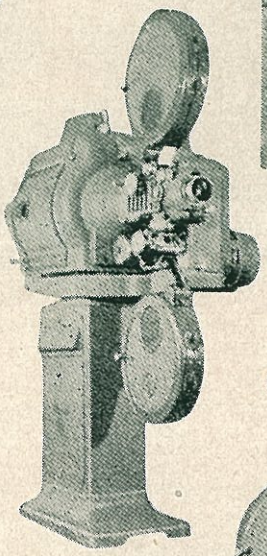

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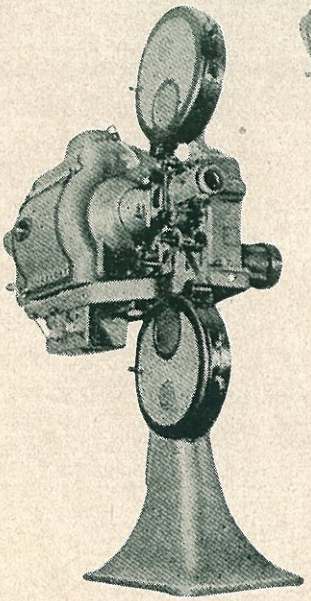

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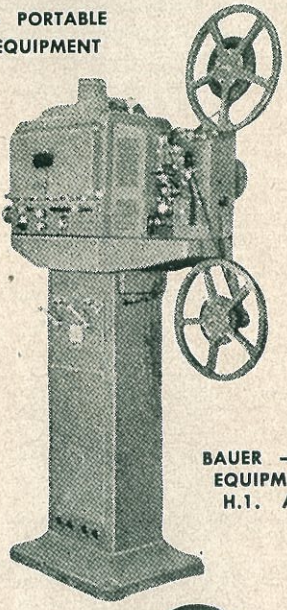

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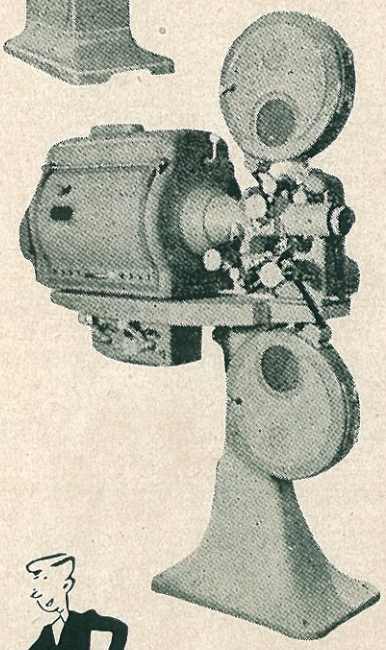

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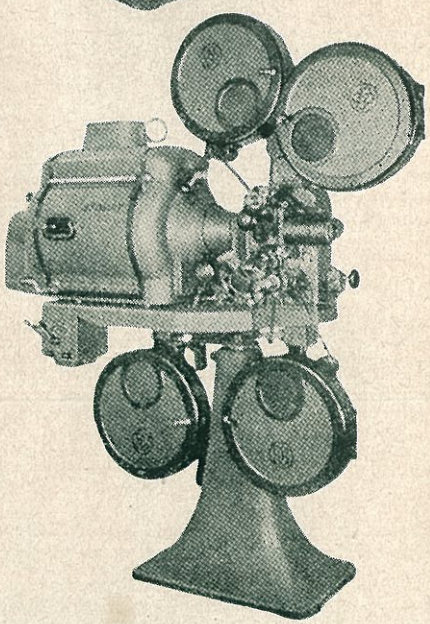

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Vol. XVIII. | NOVEMBER 1952 | No. 11.

When a woman takes a pose like that and wonders whether he will come near, be sure that a dead man will be at her feet within a few minutes. Nalini Jaywant shows quite a few of her tricks in "Rahi", a love theme produced and directed by K. A. Abbas for Naya Sansar.

The Man Of The Year !

Twenty five years ago, a 20-year old young man came to Bombay with just three rupees in his pocket. He came from Billimora, a small town near Surat, an illiterate lad who spoke a Gujarati dialect, did not know a word of Urdu though a Muslim but prayed in Arabic five times a day without knowing what the words of the prayer actually meant.

He arrived at the Imperial Film Company and was quickly pushed out by the Pathan watchman. Days later he was seen inside the studio saluting people of importance and smiling at every one who looked at him. No one knows how he survived the first three years but many times he was seen carrying pan and betel for the boss of the studio and running errands for the more fortunate ones. The rest of his story is a man's manly struggle in a world of monsters.

This man, who had come to Bombay with a capital of three rupees twenty five years ago, recently completed a picture that cost him 40 lakhs of rupees. It is a strange picture. It is shot in Kodachrome 16 mm base and blown up to 35 mm Technicolor print. It took three years in making and needed 450 days of actual shooting for two coloured versions, in Hindi and Tamil, and two safety versions in black and white. There were months during its production when the three-rupee adventurer did not know where he was drifting. He benumbed his mind with prayers five times a day and made God directly responsible for the success or failure of his picture, while every other producer in the industry also prayed for its failure.

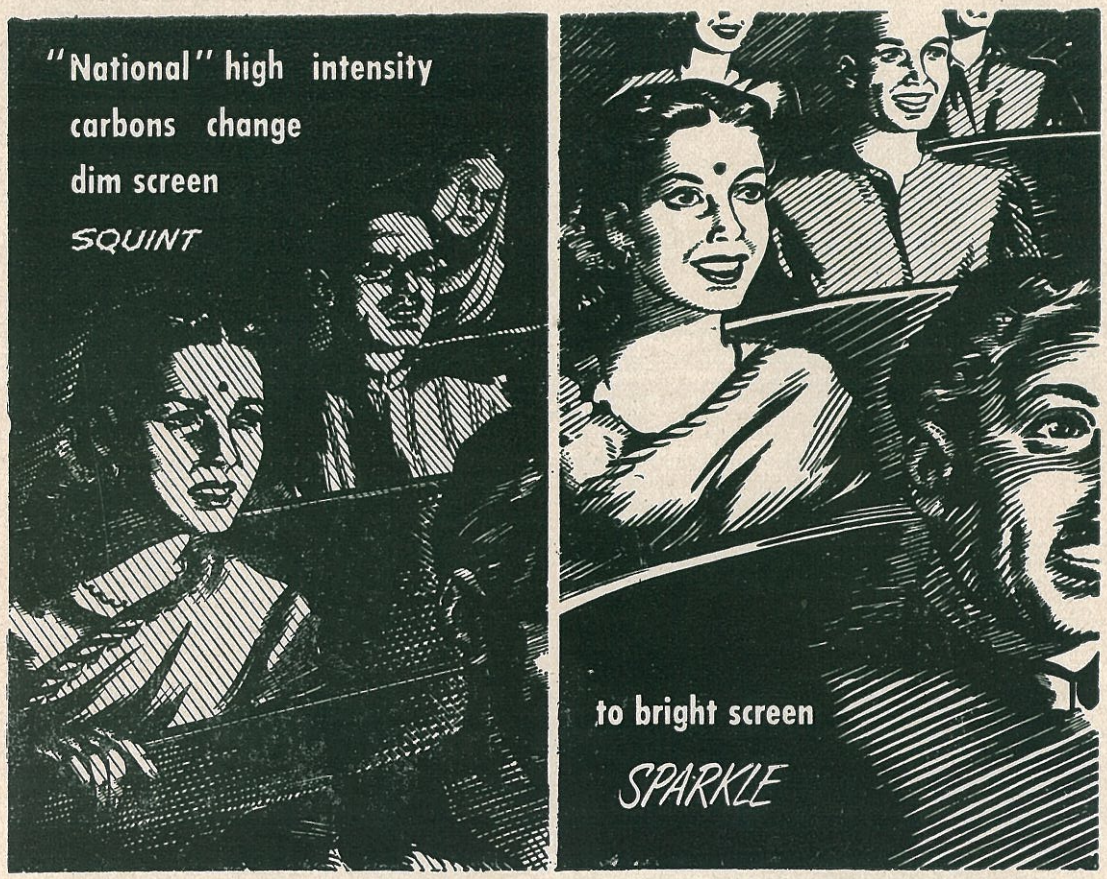
That picture ran 12 long weeks at the Rialto in London—the first Indian picture to do so—and over half-a-million Englishmen saw it and liked it. It is booked not only to be played in England but all over Europe—again the first Indian picture to get this honour. The picture is likely to collect £75000 i.e. £15000 more than what India allowed to be taken out of the country.

This picture will also have a nation-wide release in America bringing home probably half a million dollars. It will also be played in Japan, China, South America, Russia, Indonesia, Malaya, Africa and other parts of the world, taking with it the glory of free India.

The name of this picture is "Aan" and the name of its producer is Mehboob—an Indian who refused to take the Pancholi Studios in Lahore when the Government of Pakistan offered them to him in 1947.

We congratulate Mehboob on his unique success but we also congratulate our country for having an enterprising producer like Mehboob. Mehboob's English is not found in dictionaries and grammar books but Englishmen like Sir Alexander Korda understood him perfectly and signed up "Aan". Mehboob spoke in English even to Krishna Menon our High Commissioner in London and the old boy understood Mehboob so perfectly that he obtained a special sanction of £5000 from the Reserve Bank to enable Mehboob to release "Aan" at the Rialto.

Mehboob has coined an international language of pictures and profits and every one in America understands it perfectly when Mehboob starts talking.



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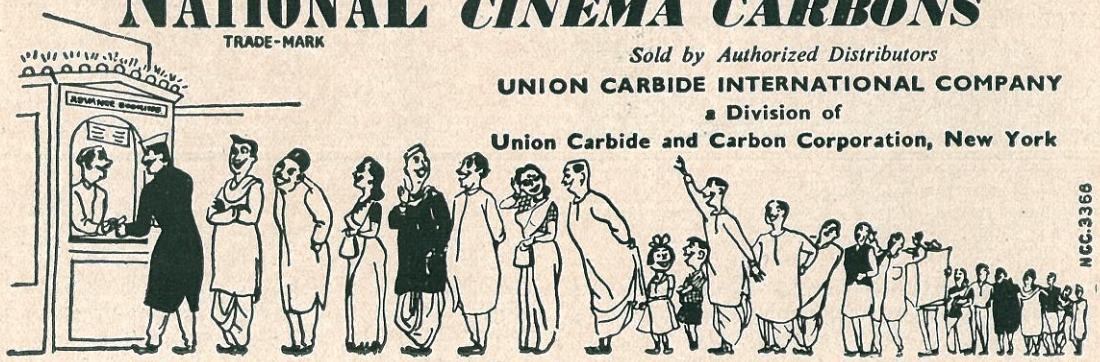

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J. B. H. Wadia, who produced "The Court Dancer", the first Indian picture with the English dialogue, did not know this language nor did V. Shantaram who tried his level best to get a nation-wide release for his "Shakuntala" in America. Both the pictures spent their life in tins and rarely saw daylight.

Whatever "Aan" may be, culturally and pictorially, it has brought us international recognition and put the Indian film industry on the world map even though Chandulal Shah tried to ignore it when the members of the Motion Picture Academy saw it in Hollywood and applauded it on the 7th of October 1952. The Hollywood Moghuls gave Mehboob a greater reception than the one the fourteen phoney "delegates" led by Chandulal Shah got. It seems Hollywood has still the ability to appreciate real enterprise. C. B. De Mille kissed Mehboob when he saw "Aan", a kiss which his charming wife Akhtar cannot give in her life-time. De Mille's kiss was Mehboob's supreme reward as an artist.

We are not concerned with the money Mehboob makes in "Aan". He deserves every pice of it because it is the profit of faith and prayer. What God gives no man has a right to grudge. But we are happy that Mehboob's enterprise has done more for our free country than Pandit Nehru's old and shivering ambassadors. "Aan" has made the masses see and admire Indian enterprise and the millions who saw it could never have been assembled by our fifty and odd embassies.

A producer like Mehboob is a nation's asset and as such deserves every encouragement. Let us hope our government nurses this man and helps him in his new Technicolor venture "Mother India" in which he seeks to remove the misunderstanding caused by Katherine Mayo's malicious and notorious book "Mother India".

Mehboob wants to do something in his new picture dear to the heart of Gandhiji who had felt bitterly over the scandalous book written by Katherine Mayo. Let us hope that our government will help a son of the soil to defend the mother of 350 millions in the eyes of the world.

Bombay, October 13, 1952. Baburao Patel.

A Shameful Sabotage

Since the days of the ancients, travel has been acknowledged to be one of the principal methods of increasing human knowledge. In fact man has sowed the seeds of civilization in distant climes and countries by travelling from plac te place as a pioneer of culture.

But when film actor Mukri flew to London recently to chaperone pug-nosed Nimmi and keep a watch over her saris and jewellery, travel, the time-honoured method of human education, lost all its glow and glamour. That was in a way the last proverbial straw on the camel's back. Mukri's visit to London not only shocked every one in India but also gave London a bad name. Now no one wants to go to London. Our veteran actor Motilal, known for his hundred great performances, actually refused a friendly offer to go to London with the words: "What? After Mukri?"

Producer-director Mehboob, the Man of the year, put the Indian film industry on the world map with his "Aan".

Well, London will take some time to recover from the shock of Mukri's visit and will ultimately reclaim its old prestige but the film producers who have been recently crippled by the ill-timed peregrinations of film stars are never likely to recover their loss in money and time caused by the absence of stars right in the midst of the shooting schedules of many pictures.

Nalini Jaywant and Ashok Kumar set the ball rolling last year when they left for Cairo and London for the outdoors of "Naaz" and in trying to shoot one picture, they held up 14 pictures of other producers. It is altogether another story that "Naaz" has still not been completed, thanks to the stuttering efficiency of S. K. Ojha, its producer.

Unconscious of the woes and worries of the 14 producers left mid-stream, Nalini Jaywant and Ashok Kumar spent six weeks overseas during which time Ashok Kumar also found time to fly to Moscow and do some sightseeing on his own. This irresponsible behaviour held up production work worth seventy lakhs of rupees.

Inspired by the adventure of Nalini and Ashok and encouraged by the chronic impotence of the producers who let them go, the two playboys of the screen, Dilip Kumar and Prem Nath, also flew to Europe on a bachelors' honeymoon trip leaving over a dozen pictures standing on the sets. Their impotent producers kept stupidly looking at the skies for three long weeks hoping to catch a glimpse of the plane bringing back these tired Romeos of the Indian screen.

The premiere of "Aan" in London evidently could not be a success till its producer had transported pug-nosed Nimmi with Mukri to chaperone her. That again kept several producers standing for a couple of weeks waiting for Madam Nimmi to return with her newly acquired English language of "Yes", "No" and "Me too".

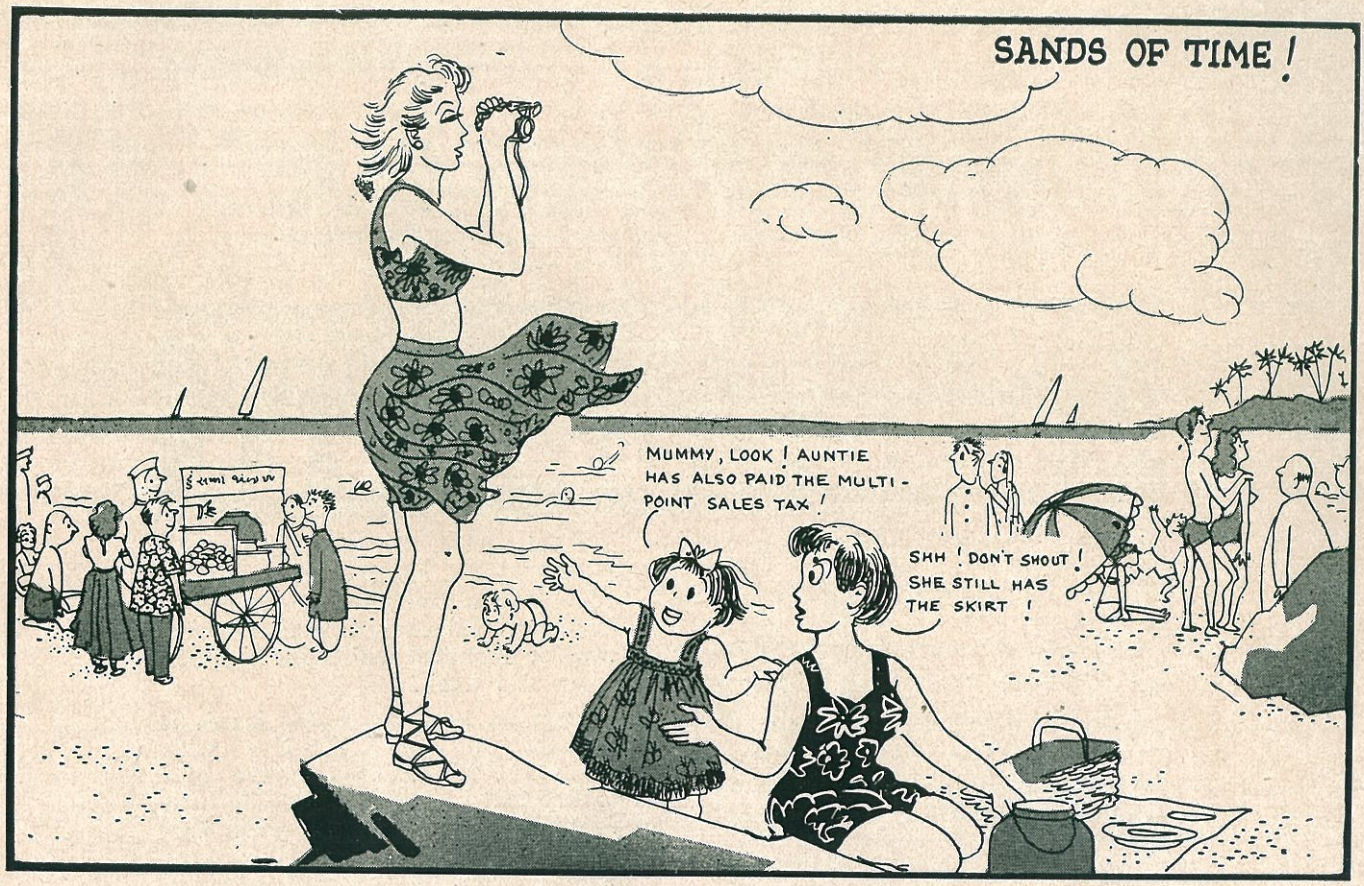
As the infection spread Dev Anand, our delicate one, naturally caught it as easily as a morning cold. One morning he took the tins of his own picture "Aandhiyan" and flew to Venice in search of a foreign-printed certificate of merit. He did not get the certificate ultimately as any one hardly saw this picture and no one cared for it including India's ambassador in Venice, but Dev Anand held up another half-a-dozen pictures for nearly six weeks.

But in September the biggest and perhaps the most foul sabotage of the film industry was planned and executed under the guidance of none else than Chandulal Shah, the President of the Indian Motion Picture Producers' Association. In the 14-people "honeymoon delegation" which recently toured America on foreign charity, Chandulal Shah and Raj Kapoor, were the only active producers having no important productions on hand. Realizing this Chandulal seems to have decided to punish the other producers severely by crippling all their activities for six long weeks by selecting working artistes like Raj Kapoor, Nargis, Suryakumari, Arundhati Mukherjee, Bina Rai and Prem Nath as the principal attractions of his "delegation". That kept over 20 producers praying on their knees for six long weeks for the safe return of their stars without an aeroplane accident. Chandulal Shah thus secured even free heartfelt prayers from 20 leading producers for his and Miss Gohar's safe journey to and fro. And the prayers of these 20 producers were sincere and genuine because they were based on an investment of at least a crore of rupees, begged, borrowed or stolen. Prayers with that capital behind them cannot be bogus.

Emar Films, owned by Geeta Roy and her brother Mukul Roy, gave an opportunity to rival papers and contemporary journalists to show their spite and venom by inviting Editor Baburao Patel to perform the "Muhurat" of their maiden production, "Sailab". Here is Baburao Patel and Ravindra Dave, the director, as the camera starts rolling.

***Below*: Follow the heads from left to right: Paro, Miss Henderson, Krishin Chander, Chandu, Producer Mukul Roy, Geeta Bali, Miss Chandu, Baburao Patel, Mrs. Sushila Rani Patel, Producer V. M. Vyas, Miss Geeta Roy, Director Guru Dutt and Director Ravindra Dave. Optimists all.**

***Above*: Director Ravindra Dave and Producer Mukul Roy wonder what the future has in store for them with India's sternest critic inaugurating their enterprise. But "Sailab" has a story that has already succeeded in Bengali and brought a fortune home. The Hindustani version will need a bit of improving, we guess, but as long as the producers do not lose the spirit and substance of the original, "Sailab" not only promises to be an emotional experience but also a great box-office hit. All luck!**



And one must appreciate the cold and calculated thoroughness in this plan of vengeance the way we find the marriage of Bina Rai and Prem Nath, previously fixed for November, rushed up in advance to keep their date with the phoney delegation. Chandulal probably wanted to take only those artistes working in the largest number of pictures, thus crippling the largest number of producers. Because if artistes were to be taken on merit, then persons like Motilal, Dilip Kumar, Geeta Bali and quite a few others could not have been possibly dropped. Evidently, the game was different. With Raj and Nargis already working in Chandulal's "Papi", we won't be surprised to see Bina Rai and Prem Nath featuring in another called "Mahapapi" produced by Ranjit.

Here are some of the pictures in Bombay that waited six long weeks till the stars finished their legitimate and illegitimate honeymoons: "Aurat", "Gauhar", "Prince Salim and Anarkali", "Shole", "Mehman", "Sayyad", "Qonchi Haveli", "Dard-e-Dil", "Dhoon", "Angaray", "Pahili Shadi" and several others. Add to these two pictures of Suryakumari and three of Arundhati Mukherjee and calculate the total capital left standing and the time and loss suffered by the producers.

As the President of the Producers' Association, Chandulal's first duty is to look after the interests of the producers and not to lead a delegation sabotaging the interests of the producers. While Chandulal and Miss Gohar have had a free picnic overseas, he has caused a loss of several lakhs of rupees to a score of producers, a loss which not one of them can afford in these times of financial slump. It was Chandulal's bounden duty, as the President of the producers, to see that this "delegation", however phoney, did not constitute of such artistes whose absence from India would cause the producers unbearable loss and hold up over a score of pictures. His free trip was assured in any case even if he had taken a dozen Veeras and Ishwarlals. The Americans would not have recognized one from the other and would not have cared two hoots about their merits as their intention in inviting a "delegation" was mainly political and all they wanted was a crowd of well-behaved Indians in suits and saris with a splash of black paint to keep the Oriental colour.

We do not expect any strong measures from the score and odd impotent producers praying for six long weeks on their swollen knees and asking God to bestow on the Pan-American pilots the requisite skill to land safely at all air ports. But they can at least move their Association to include a clause in future agreements with stars stopping the irresponsible artistes from going abroad in the midst of work without the written permission of the producer concerned.

If that is not done, and soon, Chandulal or some one else will take another batch of popular artistes to Moscow next on another free trip. With the Russians and the Americans engaged in active rivalry these days, Indians are going to get quite a few free trips in future. Our film producers, however, must see that they are not ruined in this competition.

Bombay, October 15, 1952 Baburao Patel.

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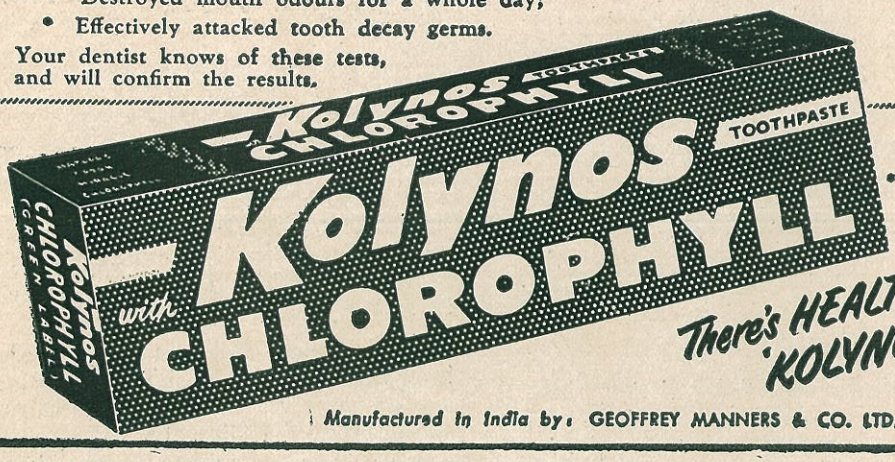

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This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

Looking innocent and surprised is a profession with women. They will put back the hair, raise the eyebrows, open the eyes wide, show the teeth, stretch their face and do a hundred little things to establish their innocence and surprise often about things for which they are themselves responsible. Look at Usha Kiran, a picture of all that we say, and watch her play the game in "Jhanjar" produced by C. Ramchandra for New Sai Productions.

BOMBS THAT BLOW UP HOMES !

We don't know whether Adam kissed Eve or not but he must have done so seeing the babel he has left behind. The conflict of two pairs of lips has a terrific creative power for good or bad and it can do anything from building an empire to burning it or from giving birth to a man to burying him.

Even in India, the land where a kiss is born in darkness and modestly nursed in a marital bed, we had a province of magic and mystery called Kamrup situated somewhere in the North-East—a part known as Manipur these days—where in olden days women ruled the roost and used the kiss for many purposes. Some kisses turned ugly men into handsome princes, while some turned handsome princes into dogs, goats, monkeys and birds, and some killed the men on the spot with their lethal quality. The last variety was used by the legendary Vish Kanyas of Kamrup. Those ancient women of Kamrup must have developed the art of kissing to its greatest scientific perfection to make it so devastating in its effect and one wonders whether their kiss was called the Atom Bomb of the day.

No one knows how and where the kiss originated. Havelock Ellis considers the love-kiss as a development from the primitive maternal kiss. But nature seems to have provided for the erotic kiss the way we find birds caressing with their bills, snails and certain insects using their antennae for expressing affection, dogs licking their masters and even trees bending towards each other for an affectionate embrace. Man however seems to have taken his lessons from his simian ancestor, the most confirmed experimentalist and notorious sensualist with tireless curiosity. What the ape does with his different parts is nobody's business and man with the wisdom of ages behind him could have certainly done better than copy his closest relation in the animal world in the field of motion and emotion of love.

Anatomically, the kiss is an ideal stimulant for sex. The lips being the seat of an erogenous zone are particularly sensitive to erotic stimulation if the kiss carries the fire and force of conviction. Surfaced by a tissue of full-blooded, sensitive membranes, moistened by the honey of salivary sweetness, shaped at their loveliest into a curvature that has been likened to Cupid's Bow, described by poets in fantastic words, the lips seem essentially contrived by nature for their role of allurement into the labyrinths of love.

However innocent a kiss may appear, it is never wholly asexual and constitutes a stage between desire and possession. It is a vital part of the love-play that leads normally to the realization of the highest sex pitch. The kiss is a trigger that sets off the reverberating, electrifying spark of voluptuous sensation which thrills the innermost parts of our being. It is the most direct incitement to sexual fulfilment.

A kiss is therefore a dangerous weapon to handle in a wrong place, at a wrong time and in an indiscriminate manner. Apart from observing restraint and dis-

crimination in its use, it is most necessary to understand the real meaning and importance of the kiss and hold in high reverence the sanctity of the emotions of love which a kiss may unwittingly release.

The Oriental races seem to have well understood this dynamic emotional power of the kiss for most of the Oriental races have banned it in daylight and given it a sacred breeding place in a marital bed where a kiss is used only to strengthen the pillars of a home and breed a race of normal, legitimate human beings.

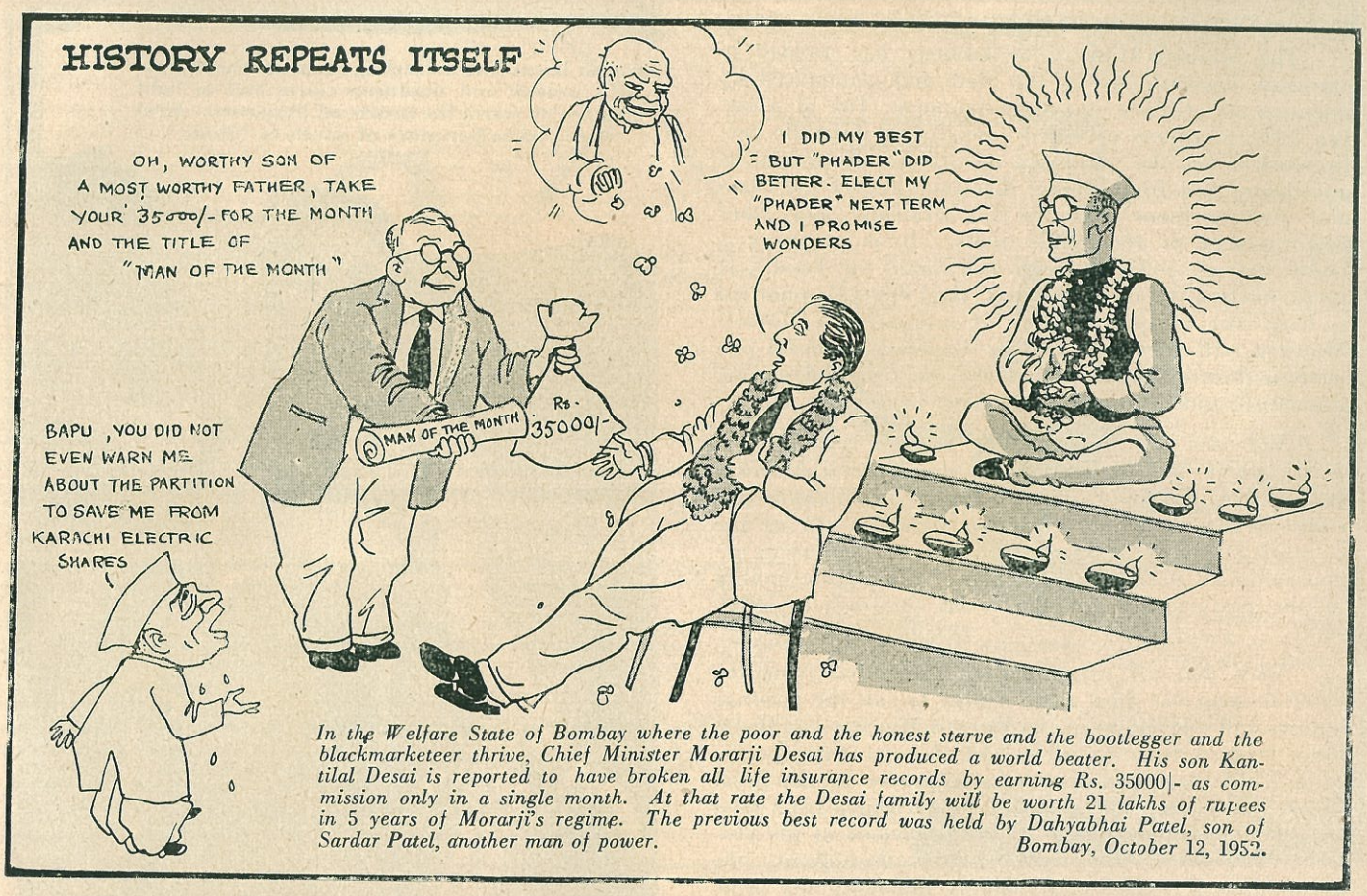
The Western races, however, seem to have taken to the notorious sensual experimentalism of their simian ancestor and harnessed the kiss for lusty passion play by dragging it into daylight and streets, debauching all its emotional sanctity and using merely its physical irritation to light up a moment of sexual frenzy. Hollywood movies have gone further and turned the kiss into a diet of baser instincts and popularized its simian expression as a universal fashion.

In India the city women smell of kisses these days—kisses collected in clubs, kisses planted in gardens, kisses stolen in cars, kisses stamped while dancing, kisses delivered in drawing rooms—kisses that are crimes in India because none of them has the sanctity of a husband's affection nor the innocence of a child's love. Apart from the dangerous bacteria these so-called society dames bring home to their husbands' beds from night to night, they never realize the amount of emotional energy they burn unnecessarily and unwittingly every time they collect a kiss from a club friend or a boy friend without its logical sex conclusion in bed. It is like burning the candle to waste merely the wax and the wick and not light up even an inch of space. With their little lips these women have virtually blown up their homes, blasted the lives of their husbands and damned the future of their often illegitimate children.

Women do not necessarily relax every time they raise their arms. It is often a manoeuvre to emphasize the curves and altitudes in case the tired eyes of man miss the points. Kamini Kaushal proves herself an old expert at this game in "Aas", a love tale of Goel Cine Corporation.

Motherhood is a dual game of feeding the husband in bed and the child in his cradle and enjoying the love and confidence of both. It is a game of swallowing tears with a smile and Kamini Kaushal convinces both Shekhar and their child in "Aas" produced and directed by Devendra Goel.

Every tragedy has its own humour because the misfortunes of mortal men are like the little adventures of a mouse in the presence of a cat. Watch Om Prakash in "Aas", a romantic story.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Bombay, October 12, 1952.

It is this fashionable, indiscriminate society kiss, popularized by Hollywood pictures, that has shaken the very pillars of Indian culture and traditions—a kiss that is still being delivered to our married women by foreigners at the Palam Airport under the smiling patronage of no less a person than Pandit Jawaharlal Nehru, our champion talking parrot on Indian culture.

Apart from the harm it does to the individual, this fashionable Western kissing is dangerous to the community in general.

Recently a young man with a girl on his pillion stopped his motor-cycle and taking advantage of a traffic stop, turned round and kissed the girl. Two miles later, the young man crashed on a road wall, killing himself and injuring the girl. The twentieth-century Vish Kanya had evidently stamped the lethal kiss.

Film actresses are good at the burning-the-wax-and-wick kisses, stolen in cars with arms round rich young men driving high-powered cars. They often end by killing innocent pedestrians with multiple injuries on themselves.

The kiss has become such an integral part of the Western civilization that even their judges give strange verdicts on stolen kisses.

In Detroit, a "friendly" boss kissed his secretary. The American girl punched him in the stomach, quit the job and filed a complaint against him. The judge held that her action was assault and battery and said that in the United States a boss could steal a kiss from his secretary.

A young "wolf" of Massachusetts tried to kiss a girl to whom he had offered a lift in his car. She gave him a jab in the ribs and his car shot off the road, causing her injuries. She sued the "wolf" demanding five thousand dollars as damages. The court, however, held that her refusal to be kissed and her jabbing the driver in the ribs had contributed to the accident and decided against her.

With such direct encouragement by judges in immoral behaviour, it is no wonder that college boys in America have now started pulling out the knickers of college girls and exhibiting them as community banners.

Even in America some decent people deeply resent the immoral and illegal use of the kiss, and as this moral realization is more often found in the working people than in the so-called enlightened and better-placed ones, the United Domestic Workers' Union in Baltimore has decided "to protect and dignify" all household servants and to prevent their employers from taking the stolen kiss.

India can easily learn a lesson from these domestic workers of Baltimore and take steps to prevent the fashionable Western kiss from playing havoc with our women, our homes, our culture and our traditions.

But that is possible only when Pandit Jawaharlal Nehru stops Indian women from being kissed and embraced by foreign dignitaries at the Palam Airport,

OUR BLUFFING GOVERNMENT

The Morarji Ministry of Bombay has decided to patronize dramatic art in the State and announced its intention of utilising the Entertainment Tax of about two lakhs of rupees collected annually on dramatic performances for the purposes of rewarding dramatists and actors and for building theatres all over the State and making them available for dramatic and other performances at reasonable rents. It is evidently a multi-purpose ambition with two lakhs in hand. A single modern theatre in Bombay, the Liberty, is reported to have cost twenty-six lakhs of rupees. The Morarji Ministry will therefore require 13 years to build one modern theatre during which time the reward-deserving dramatists and actors will, ofcourse, be dead.

And even for this grandiose plan of reviving dramatic art in the Bombay State, the Morarji Ministry has its peculiar approach. It won't straightaway exempt all dramatic performances from the levy of the entertainment tax because doing so "would mean encouraging all dramas irrespective of the artistic quality of the performances or the social purpose they subserve."

After that all who want an exemption from the entertainment tax must write a play to suit the peculiar notions and inhibitions of the Morarji Ministry and invite the ministers, their families, and ofcourse their peons, to a free show; and then take a prayer to the great Morarji to exempt the dramatic performance from paying the entertainment tax. If the behaviour of the producer has been flatteringly correct throughout, the great Morarji would patronizingly announce his benediction at once putting not only the producer but also

Youth burns like a dazzling flame on the breasts of a woman and producers never fail to light this fire to warm the hearts of filmgoers. Meet Bina Rai in her glory of youth in "Shole".

One who loves knows the difficulties in the way. That is what happens to Ashok Kumar though Bina Rai is surprised and Manmohan thinks it to be all child's play in "Shole", a romantic thriller.

TURNS & TALKS !
THEY ARE UNDERGROUND COMMUNISTS !
TURNING AND TALKING ? WHAT IMPUDENCE !
WHY ARE YOU DIGGING UP WORMS ? DON'T YOU SEE RATTLESNAKES NEAR YOU !
DRIVE THEM OUT FIRST
LET US SLEEP IN PEACE !
WE BELONG TO OUR ANCIENT CULTURE

"We are grateful to America for their aid", said Pandit Nehru while inaugurating a village Community Project at Alipore near Delhi. Mr. Chester Bowles, the American Ambassador, was, ofcourse, there to receive the compliment.

Alipore, October 2, 1952.

his dead ancestors and unborn descendants under an eternal debt of gratitude. The slightest attempt to forget this debt would entitle the great Morarji himself to describe the culprit as "a scoundrel", "rascal", "man of no character", "tout", "womanizer", "unprincipled" and in many strange and strong words—words which the "saintly" Morarjibhai frequently uses in private conversation to describe those who do not salute and flatter him.

We do not think that the Morarji Ministry is at all anxious to revive dramatic art in the State. Any damn fool can see that it is impossible to do so with two lakhs of rupees patronizingly doled out every year for multi-purpose plans. The dramatic art needs true Bohemian freedom and not hypocritical Congress patronage to take its roots in the soil of the land and become a part of the life of our people. It needs a kingly patronage which means a generous bounty which our white-capped beggars cannot afford in another hundred years.

The bitter truth is that the Morarji Ministry has no money even to buy food for the people, leave alone art or entertainment. And without money all talk of reviving dramatic art is just fantastic nonsense. If Morarji is at all serious about our art and culture, let him scrap Prohibition and allot a crore of rupees a year for 5 years to build theatres, reward writers and artistes, encourage dramatic art and other cultural activities and watch this dead state come to life again with a song on every lip and a smile on every face.

But how can a dehydrated tyrant know the value of a song and a smile in human life? Let us not therefore dream of the impossible?

In the meantime, let us tell our people that the Morarji Ministry is only bluffing us as we are neither going to have new plays nor new theatres as long as Morarji is ruling the roost.

STOP THE "COMICS" !

Addressing the All India Newspaper Editors' conference in New Delhi recently, Prime Minister Nehru confessed that he could not stand for an instant what are called comic strips. And it was not for want of trying he told the editors. He said, "I see them. I am supposed to laugh but I feel very gloomy after having done that". Indian newspapers, he said, must be paying good money in buying these strips but so far as he was concerned, he remarked: "I would even pay money to escape from them."

Millions in India feel the way Pandit Nehru does about comics which appear in our dailies and periodicals and in separate sheets. But as there is hardly any journalism in our newspapers and periodicals, the whole publishing business being practically turned into cheap trade of profits by capitalists, no ethics are observed and no one cares for the primary principle of giving the readers the right news in the right manner.

Like many other dirty and dangerous things that have come from America, the "comics" have also come from America, ofcourse to teach the world the American

way of life. Dr. Cyril Garbett, Archbishop of York recently described the comics as "clearly detrimental to public morals". Stating that they glorified crime and brutality, he said, "It is hard to say how far these actually lead to juvenile crime but the danger is that they make the child, at an uncritical age, think that crime and cruelty are normal and that there is nothing exceptional or wrong in them. He forms a false picture of life and at an impressionable age is given wrong and sordid ideas".

But what do the Marwari money lords who control our large newspapers care for what the Archbishop of York or the Prime Minister of India thinks of these 'comics' so long as they help to increase the circulation of their papers and bring more profits into their pockets? And what do they care if all the children who read these comics become professional criminals tomorrow? Crime and trade are twins where only profits are in question.

There was really no need of introducing 'comics' in our country as our papers and periodicals were already quite popular without them. To say the least these foreign "comics" that appear in strips and separate supplements are extremely stupid. They may temporarily excite the curiosity of the children but they can never contribute to make them more intelligent. And one of the main obligations of journalism is to make the reader more intelligent by informing him better and by developing his sense of judgement on men and things of life.

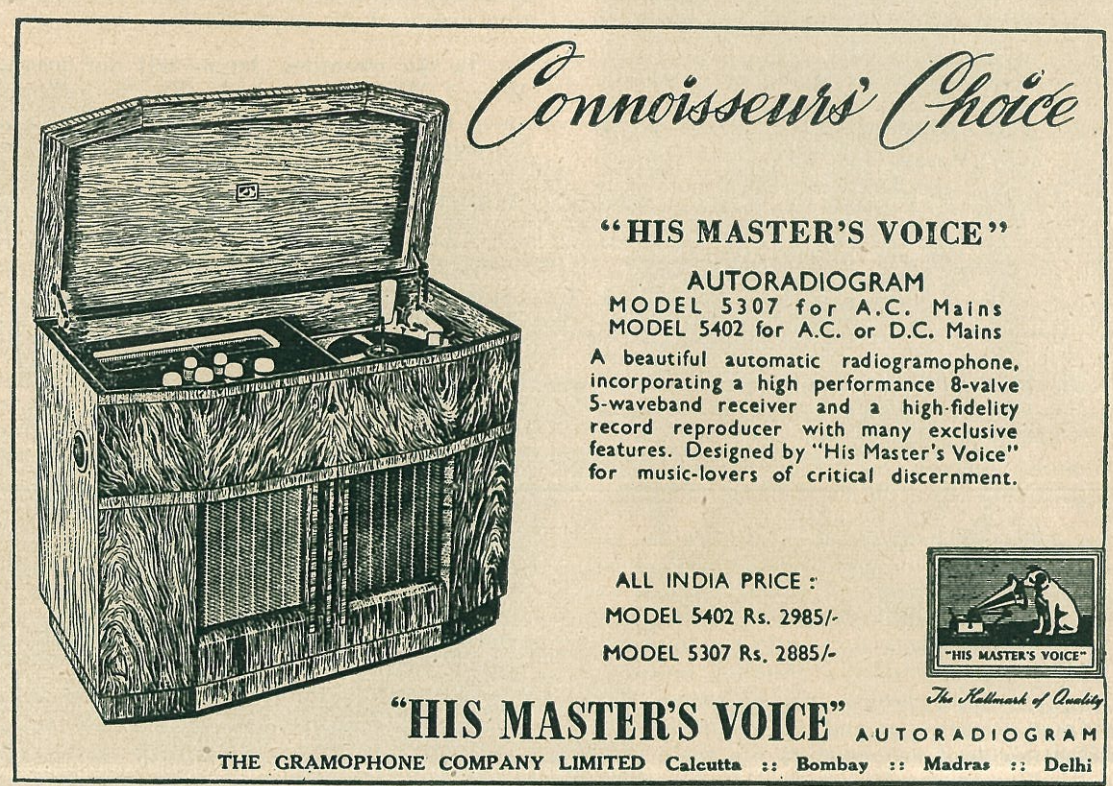
But profit-conscious publishers don't worry about their obligations and responsibilities to their readers. Good advice is wasted on them. They can, however, certainly respect the letter of the law and it is high time our government enacted some law to stop these "comics" from being published before these "comics" become too dangerous to control. We have so many stupid restrictions already codified, why not scrap one of them and make room for a new one that will really do some good to our people?

Merely expressing displeasure as Pandit Nehru did won't do any good and if we know our money lords well they will on the contrary increase the number of comics using Pandit Nehru's observations as publicity for their 'comics'. Actually a daily paper did deride Pandit Nehru's observations and tried to justify the publication of "comics" by some unintelligent argument.

We are still too young as free men to have any traditions of decency in any walk of life. Five years of freedom after centuries of slavery is too short a time to develop any sense of nationhood and decency in a profit-conscious publisher. What he wants is a nanny to mend his manners and there is no better nanny for a capitalist than the law.

YOU'LL HARDLY BELIEVE —

That the Yankees are great in combining the sublime with the ridiculous. After spending over a lakh of rupees in making Chandulal Shah the leader of the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That is an age when women throw everything to the winds —youth and smiles—and men call their arrogance a festival of spring. Watch Nimmi in the midst of this festival in "Aan", a multicolour romance produced and directed by Mehboob.

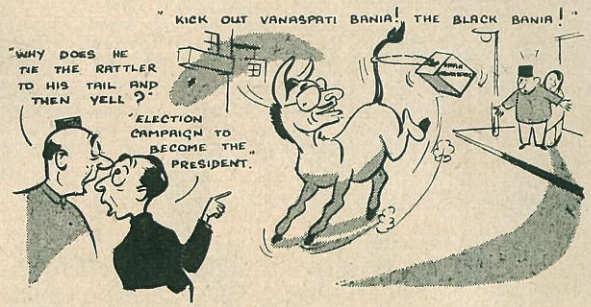
---

recent honeymoon delegation, they turned him into a page boy to wake up Raj, Nargis, Premnath and Bina Rai every morning in time for the Yankee hospitality. Poor "Sardar" of the producers!

"OH, THIS BLACK FACE HAS COME COUNTING HIS DAILY DOLLARS"
"HE IS JEALOUS OF OUR HONEMOON, PREM!"
606
606A
EH, PREMNATH, GET UP, OR WE'LL LOSE OUR POCKET-MONEY"

That Chandulal Shah had to say something stupid to maintain the Ranjit traditions and he did it when he said that he would not live in New York even if they gave him a million dollars. The Yankees know that this Ranjit bluffer would live even in Timbuctoo for a tenth of that money if they offered him the dough on Ranjit pay day.

That Jaimini Dewan, who once borrowed all his sighs and smiles from Chandulal Shah merely to remain the Vice President of I.M.P.P.A., is now furious because Chandulal accepted the American invitation without adding Jaimini to the free honeymoon circus. What Jaimini says these days about Chandulal can't be published but the noise he has been making has been keeping every one awake in Oomer Park.


"KICK OUT VANASPATI BANIA! THE BLACK BANIA!"
"WHY DOES HE TIE THE RATTLER TO HIS TAIL AND THEN YELL?"
"ELECTION CAMPAIGN TO BECOME THE PRESIDENT."

That after seeing the miracle which director Van-Kudre S., the oath-man of the movies, performed with Lalita Pawar's posterior in "Parchhain", Nimmi decided to turn her posterior plain into a molehill to add sex-appeal to her role in "Alif Laila". So when you see something eye-filling in Nimmi's hindquarter, remember it to be a secret story of a dozen dusters neatly folded and shaped to create what doesn't exist.

That film stars are as superstitious as the race course gamblers. Kuldip Kaur, our attractive Sikh actress, doesn't like to see her own face first thing in the morning as she believes that doing so brings her bad luck rest of the day. Is it because that face brought home her husband?

That Shobha, actor Ashok Kumar's wife, has these days to regulate her husband's cigarette smoking due to the many tender wounds on the old screen lover's heart. Poor Shobha runs around him all the day with

Bushy eyebrows, they say, indicate a suspicious nature. Well, it is good to be suspicious at the age and stage Nina Maker is. This newcomer breaks new hearts in "Annadata", a social theme produced by Sheikh Mukhtar and directed by Ismail Memon for Omar Khayyam Films Ltd.

a cigarette an hour schedule, leaving her house and children to the tender mercies of the servants.

That film actress Suraiya has perfected a different early morning technique. She asks her toothless hoodlum of a granny, Begum Badshah, to wake her up first thing in the morning and then discovers her own youth in the aged shadows of that toothless creature.

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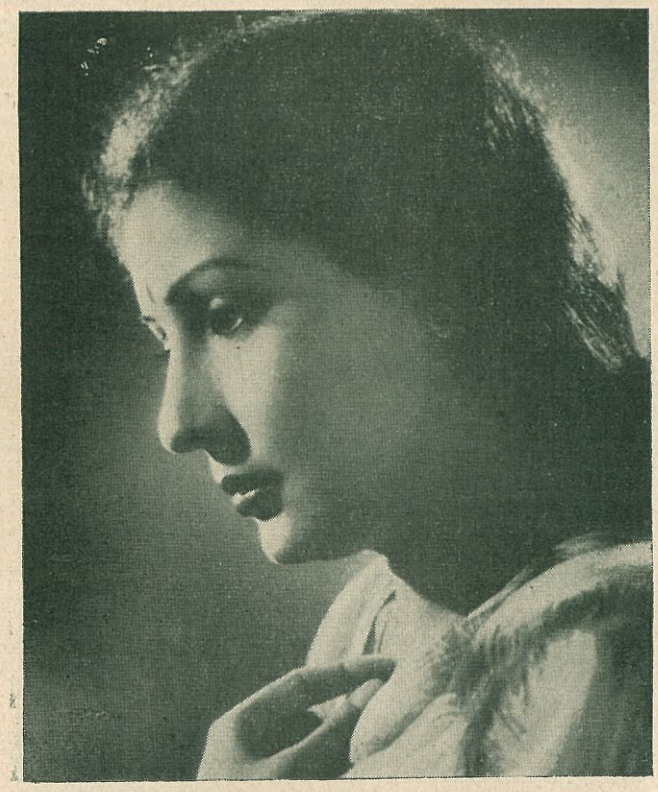
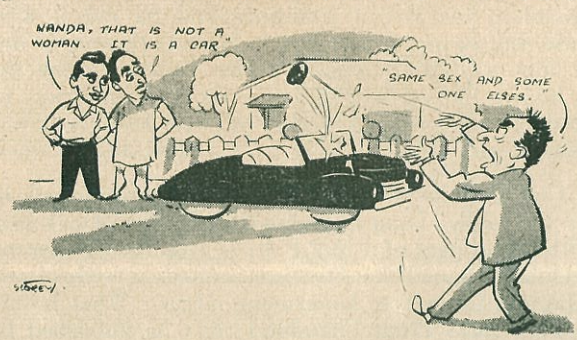
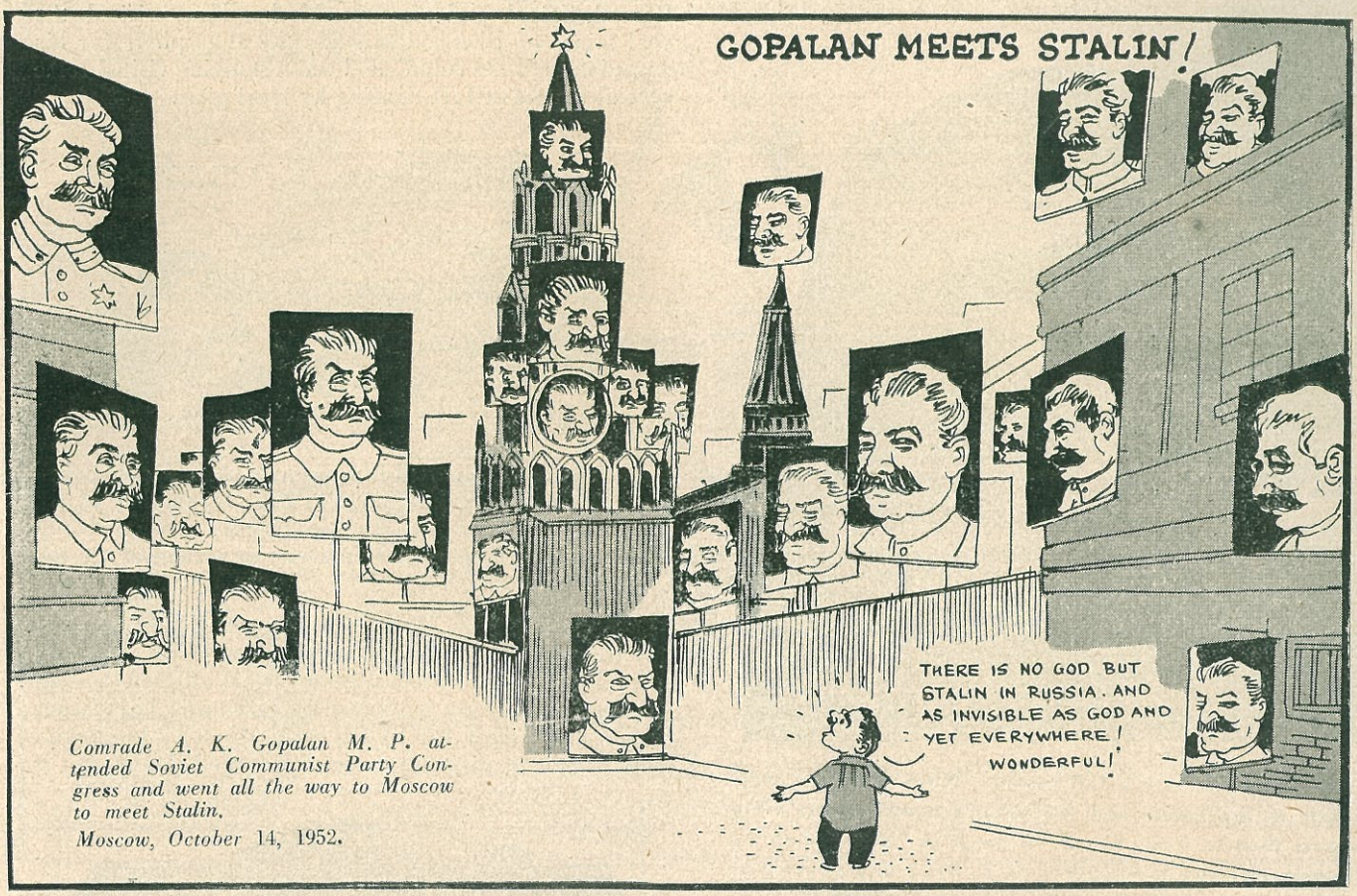


Mridula, one of our charming stars, who made her debut in "Jwar Bhata" under Devika Rani, will soon stage a comeback in a new social theme which is being specially written for her by Producer-director Kidar Sharma. A versatile artiste, though Mridula worked in few pictures, she is still remembered as a favourite by millions.

That inspite of Claude Scott, Manorama Kathju, Goenka and all the Express papers—film actress Yashodhara Kathju was dropped from the honeymoon caravan to America—and that too after she had spent a small fortune in buying new Oriental cholis and saries. Well, if they didn't want her as a bridesmaid, the Yankees can still send the talkative little woman as a Technicolor costume adviser to Hollywood. Midget Kathju is a mighty artist in colour at all times of the day.

That Producer-director J. K. Nanda, who when he first saw a beautiful woman on the screen rushed to the screen to embrace her, has been rushing at many beautiful things since that day. A rush he made at K. N. Singh's beautiful car one night at Jairaj's place sent the car to the workshop for fifteen days and cost Singh five hundred rupees. These Punjabis can't distinguish between a woman and a car after 10 P.M.



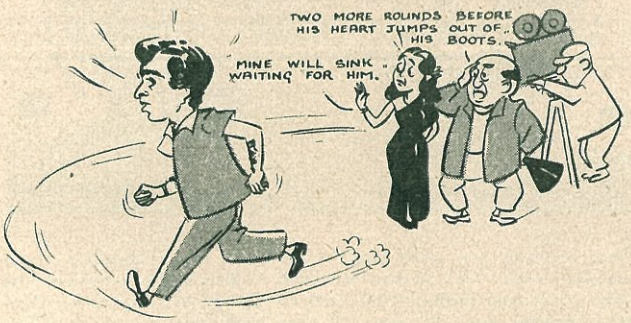


Comrade A. K. Gopalan M. P. attended Soviet Communist Party Congress and went all the way to Moscow to meet Stalin.

Moscow, October 14, 1952.

That cameraman Fali Mistry seems to be completely out of focus these days the way his eyes blink in an attempt to increase their depth of focus when he sees a beam of light in actress Shyama's eyes. But actress Shyama is reported to be carrying these days the tired honeymoon look, the motherly benevolence of which sends a chill running through Fali's Parsi bones. That is a bad beginning for good photography.

That Dilip Kumar, the screen's most popular idol, has patented a unique way of getting into a tragic mood with his heroine. He runs round the studio a dozen times and then faces his heroine with a palpitating heart and then begins to vomit the usual sentimental nonsense. The boy seems to be nervous the way he has to pump up some blood for romantic work on the sets.



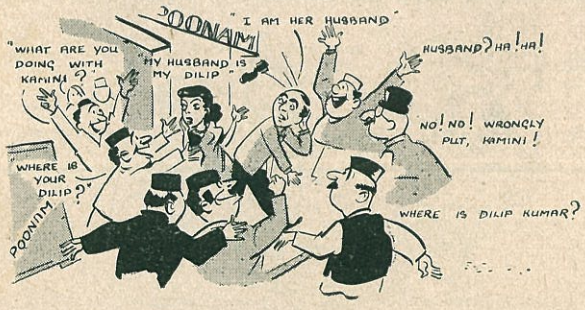
That cat-eyed Attaullah Khan's "Saiyyad" promises to be a rare historical event in motion picture making by the time it is finished. This month Aftab-e-filami Kamal Amrohi needed peace of mind and Cameraman Fali Mistry had to be removed. How poor Fali, who is so deeply attached to Madhubala—the heroine of the picture, disturbed the director is not known but Fali is no longer Madhu's cameraman.

That Madhubala recently explained in an American magazine the true reason that made her give Rs. 50,000|- to the Bengal Refugee Fund. According to her she was "fiercely hunted" by the Hindus and "accused of eating the meat of a cow". So she gave Rs. 50,000|- and saved herself. Even beautiful lips can utter such a shameless lie under the Crescent.

That film actress Vanmala got a nervous breakdown recently when she heard that Kishore Sahu had decided to cast her in Hamlet to play opposite him. P. K. Atre is, ofcourse, attending on her day and night but the woman seems to have received a bad shock. This Sahu guy almost made Snehaprabha Pradhan crazy when he first married her.

That is a sultan with a full harem. When there are many houris in the harem and the sultan's mouth waters every minute then he looks like K. N. Singh in "Shahenshah", a costume romance produced by G. P. Sippy and directed by Amiya Chakrabarty for G. R. Productions.

That not satisfied with sharing her money Rummy Sood, Kamini Kaushal's husband, recently tried to share her glamour at the premiere of "Poonam" in Calcutta and stopped quite a few flying shoes of film fans because he did not know Dilip Kumar's whereabouts and programme. It is disgraceful the way Sood embarrasses the Bombay Port Trust, where he works, indulging in such adventures. Why not leave the wife to follow her glamourous career without trying to divert a bit of her limelight to his own none-too-pleasant face?



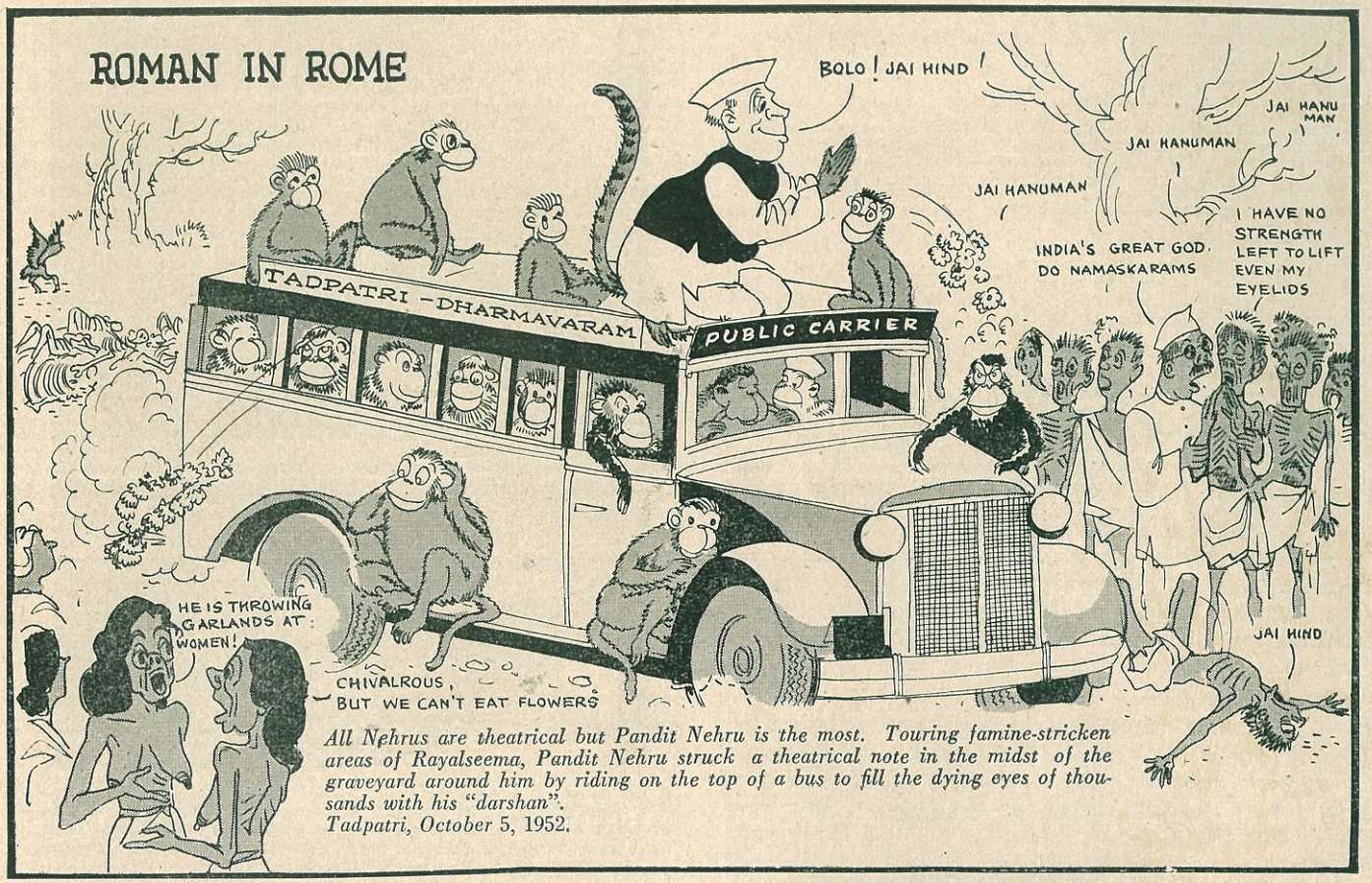
That Zeb Qureishi, the second wife of Mazhar Haq—Begum Para's bald and bold brother—visited all city police stations recently in search of her lost husband, who it seems had gone on a secretarial assignment with Dilip Kumar during the latter's recent visit to the coal mines of Dhanbad in Bihar.

That Dilip Kumar, accompanied by his buddy Ramesh Saigal and ofcourse Mazhar Haq, visited the coal mines of Dhanbad to study the atmosphere for his new picture "Kala Admi" and while studying visited some special classes of folk dancing by local girls.

That our blank-eyed film actor, Suresh, never looked so realistic as when he acted as the clapper boy at the "muhurat" of "Surili". That is the role this lad should play in the motion picture industry to remain at the top always.

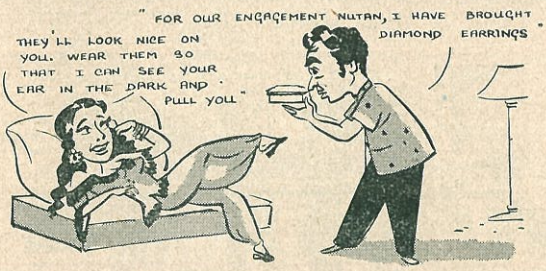
That all future beaux of film actress Nutan had better make a list of the likes and dislikes of this temperamental little star. Nutan doesn't care at all for the usual engagement ring but is thrilled by earrings. That means a man has to hold her by the ear and not by the finger. That is not an easy job to do considering that Nutan is

What women see with their eyes even the Almighty can't imagine with His divine wisdom. But men presume to solve what has baffled God and in doing so they write fantastic poems over a woman's eyes and then proceed to become helpless victims of their own poems. Nimmi does more eye-work than any other film artiste and that is why she is in "Alif Laila", an Arabian affair produced and directed by K. Amarnath.



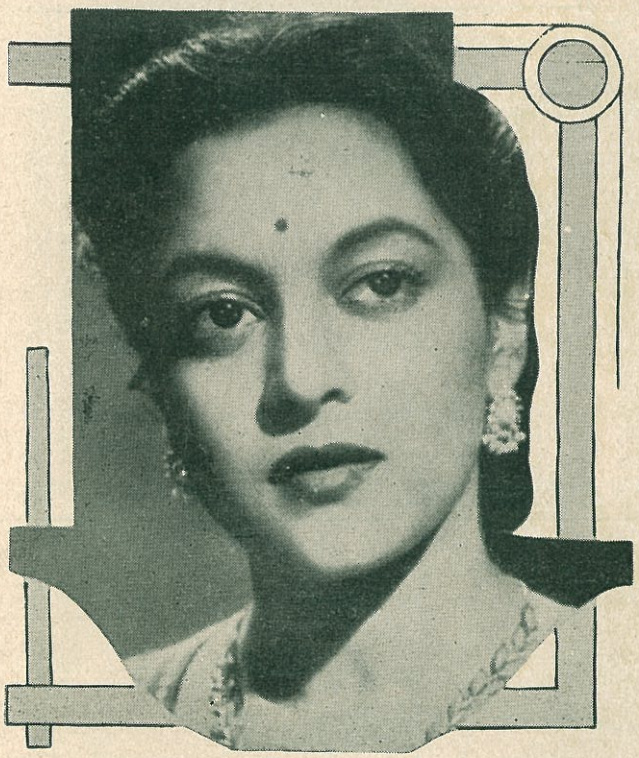
All Nehrus are theatrical but Pandit Nehru is the most. Touring famine-stricken areas of Rayalseema, Pandit Nehru struck a theatrical note in the midst of the graveyard around him by riding on the top of a bus to fill the dying eyes of thousands with his "darshan".
Tadpatri, October 5, 1952.

Shobhana Samarth's daughter and 'Chacha' Motilal's niece.


"FOR OUR ENGAGEMENT NUTAN, I HAVE BROUGHT DIAMOND EARRINGS"
THEY'LL LOOK NICE ON YOU. WEAR THEM SO THAT I CAN SEE YOUR EAR IN THE DARK AND PULL YOU

That Geza Herczeg, the Hungarian-Yankee Jewish writer of Hollywood, having completed the mess of Gandhiji's biographical film story, now threatens to "immortalize" Ingrid Bergman by writing her film story, while hubby Roberto Rosselini is busy directing the 20-year old French charmer, Andre Debar in "The Seven Sins". Wonder how Geza is going to accommodate Roberto's first "sin" with Ingrid and satisfy the Catholic Church? But then Geza is an old Jewish magician seeing that even Devadas Gandhi can not recognize his father in Gandhiji's epic biography by Geza. Of course, Gandhiji could never look like Devadas. Geza knows that too well.

That producer-director Chetan Anand's magnum opus "Aandhiyan" was seen by only three 'judges' at Venice Film Festival—himself, Dev Anand and Kishore Sahu—and of course declared the best film from India for Indians. Chetan Anand was not, however, insulted by



A baby face is the most obvious booby-trap a woman places in a man's way and then like a child of the devil she counts her victims with a giggle that irritates. Nalini Jaywant our baby-faced star is upto mischief in "Chingari", a love story produced and directed by S. Srivastava for Co-operative Pictures.

an award by the Italians. And that is no mean achievement.

That director Santoshi, the mad mullah of the movies, has begun to take a new interest in life these days the way he is seen learning new card tricks in the company of Suraiya and her toothless granny. Let us hope Badshah Begum does not teach him also her famous "chappal" trick.

That film actor Jairaj does not like Nirupa Roy acting the 'goddess' any more. We agree with Jairaj because a "goddess" is a god-damn-difficult woman to handle with any proposition. Now that Jairaj has got the heroine for his next social picture, Nirupa should be sent to Nigar to get a few old tips on handling Jairaj as a producer-director.

That some one told Krishna Kapoor, Raj's wife, that the stupid Americans of Hollywood mistook Raj and Nargis for husband and wife when they saw the kids moving arm in arm on the Sunset Boulevard. Americans misunderstand everyone including old Joe Stalin and

A woman doesn't commit suicide with a knife and waste blood unnecessarily. She swallows a pill and travels to the unknown land. But she uses a knife to murder when her eyes fail to kill. That is what Neelam is doing perhaps in "Danka", a romantic mix-up produced by Nimmi and directed by J. P. Advani.

Isn't she becoming a regular killer? The cameraman seems to have given Suraiya an entirely new personality—a pleasant and dynamic one too—in "Goonj," a romantic theme produced by H. S. Kwatra and directed by Phani Mazumdar for Kwatra Art Productions.

Krishna should really not insist on Raj taking her to Hollywood and marching through the different streets arm-in-arm merely to prove that they are husband and wife. There are three sweet children to prove that.

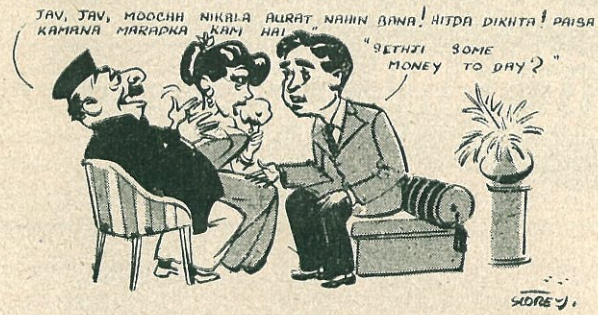
That ex-film actress Shanta Apte has taken to farming and is reported to be growing brinjals near Poona these days. Wonder how her husband ploughs seeing that Shanta has not collected a single crop yet.

That Kishore Sahu spent twenty thousand rupees to spite Chandulal Shah and prove to him that a Sahu can also undertake a hurricane tour of Europe and without American charity. With this great fact conclusively proved, we hope that Sahu will now prove that he pays his bills more promptly than Chandulal Shah.

That film actor Ajit, Gwenn's married partner, recently tried a new method of collecting his dues from the film producers. Thinking that his big moustache hurt the artistic souls of the producers, he shaved it off in the hope of expecting money to rain on him. But now he

They cannot hear the truth. It upsets their digestion. Women often think truth to be an outrage on their emotions but though they often close their ears against it, they have still to face it one day or other. Nalini Jaywant does so ultimately in "Chingari", a social story produced and directed by S. Srivastava for Cooperative Pictures.

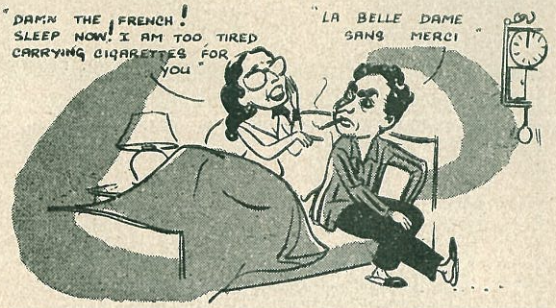
seems to have lost both: the symbol of his manhood and the respect of the producers.



That producer-director Vankudre S., the oathman of the movies, said that he discovered music director Vasant Desai's great musical knowledge when Desai brayed exactly like a donkey for Vankudre's picture "Kunku". That describes Desai's music in Vankudre's pictures and we admire his confession.

That film actresses have started drawing their dreams on paper even though they look like clowns. South Indian actress Bhanumati is found these days drawing clowns on the sets and the clowns look like the Kumar brothers—her nearest inspiration being Anoop Kumar. Let us hope the clowns don't start clowning.

That David is not the only film actor who airs his French on film Bohemians. David being polite says it in French only what he cannot repeat to himself in English. But Ashok Kumar uses French all the time and his Shobha doesn't seem to like it at the wrong time. Of-course, no Frenchman would understand all the French they talk.



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Editor's Mail

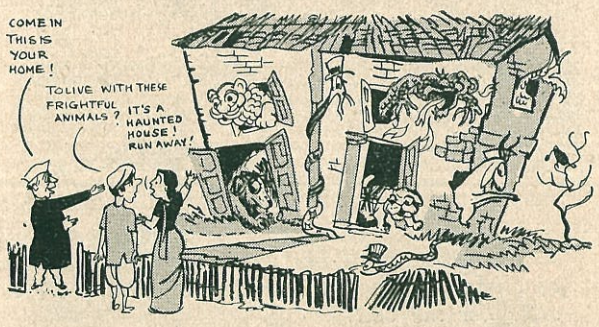
(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

A woman will never admit that she didn't hear properly. She will insist on saying that what she heard was exactly what the man had said. This leads to an argument in which the man agrees promptly to save time and words but the woman is never convinced that the man has realized his mistake. To avoid such disputes, Editor Patel often goes near the ear and the typewriter of Miss Iris Henderson, his personal secretary, and makes sure of his words being heard and reproduced properly. A man who gets his bread through words has to be careful.

MISS KUSUM LATA RANI (Meerut)

Describe the house which Congress has built?

It is a house haunted by Ashoka's measly lions, Gandhian spiritual stunts, whiny British bulldogs, hissing Yankee rattlesnakes, hibernating Red bears, crawling Chinese dragons and shivering white-capped goats. Light this up with the frightening beam of the Crescent and you have a fair picture of the house Nehru has built for 350 million trusting souls.



Why does Sheikh Abdullah want to end hereditary rule?

It is right that hereditary rule should end but the tall Sheikh wants to establish a racial rule.

If you had a nagging wife instead of Sushilaji?

I would be a willing widower.

Why do you like Naseem?

That is the only womanly woman left on the Indian screen. The rest are—. Never mind the rest!

I read an article of your great Morarji Desai in which he says, "The womenfolk of former drunkards' families are now found having ornaments of silver and gold instead of brass and other metals?"

He is absolutely right. Profits of bootlegging must be invested in silver and gold to last longer and where can you get a better transport for silver and gold than a woman?

What is the result of a sailor's mistakes?

An orphan in every port!

Have the police improved either their methods or their manners?

Why blame the police? They are as stupid or as intelligent as the work they are asked to do and as kind or as rough as the mob they are asked to disperse. Blame the ministers who ask the police to achieve the impossible. Which police force in the world can make Prohibition a success? And

yet Rajaji and Morarji want their respective police forces to bring the moon down. A good police force is thus defamed in the hands of these moon-struck ministers.

Will you advise women?

Advice is useless. They must be threatened.

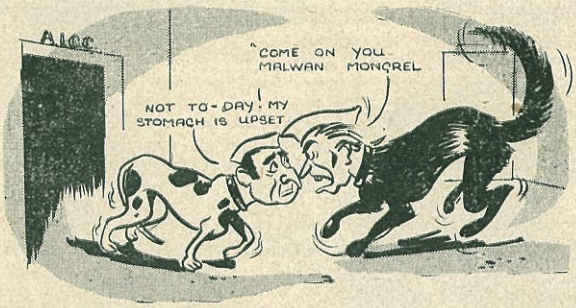
Does Malanism mean communalism?

Malanism is white leprosy which spreads fast and turns nature's beauty spots into colonial leper asylums.

B. T. NAGRAJ (Calcutta)

The Man from Malwan, Patil, made a lot of noise recently. But at the A.I.C.C. in Indore - - - -

He dropped his tail like a beaten dog. Well, he will have his day.



MANU G. BHAGAT (Bombay)

What has India lost in the death of Kishorilal Mashruwala?

Nothing! One death doesn't make much difference in this cradle factory.

What is brewing in the emerald isle of Lanka?

The spirit of Ravan is being revived and they need another invasion by Ram for their spiritual regeneration.

Do you wish to leave footprints behind for posterity?

No, because they will be debts in my case.

Why does not Chandulal wear a Gandhi cap?

One Bania doesn't respect another Bania's cap.

Whose ideas and views do the cartoons and caricatures in "filmindia" convey?

Mine!

Is Mrs. T. S. Sameer happy in Colombo?

She says so! All people who make mistakes have to say so.

P. BHATTACHARYA (New Delhi)

Will Pandit Nehru be awarded the Nobel Prize for peace in a year or two?

He needs the money to buy a retiring spot in the Kulu valley and not in the beautiful valley of Kashmir. The Nehrus believe in safety first.

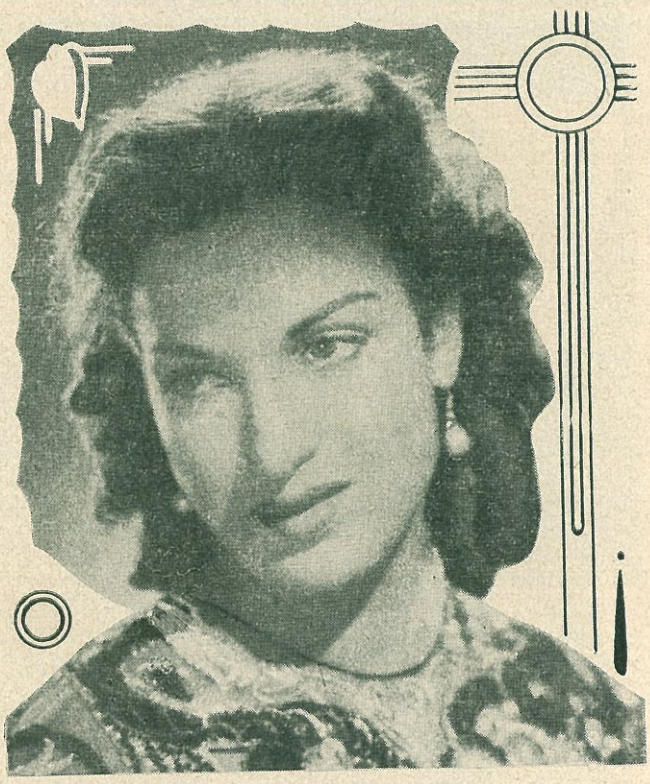
When will India be self-sufficient in food stuff?

Never! Eaters are being produced faster than the sowers.

S. Z. EDROOS (Bombay)

What has "Girnar" brought to Pali Hill?

New visitors, increased traffic and above all life. The hill had been an asylum of old rheumatic Parsis and dull, sour-faced Europeans.

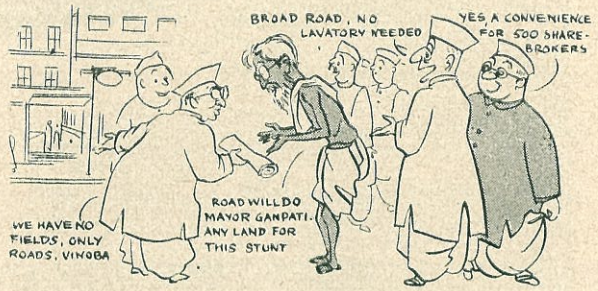


Sad? But only for a little while! Let her see the man a mile away and her face will brighten up like Diwali lights. Kamini Kaushal gives a versatile performance in "Aas", a social story produced and directed by Devendra Goel.

SURESH CHANDER (Allahabad)

Hasn't Vinoba Bhave come to Bombay yet?

When he does, we shall present him with the Pherozshah Mehta Road. He can distribute it among the kisans of Dalal Street.


BROAD ROAD, NO LAVATORY NEEDED
YES, A CONVENIENCE FOR 500 SHARE-BROKERS
WE HAVE NO FIELDS, ONLY ROADS, VINOBA
ROAD WILL DO MAYOR GANPATI. ANY LAND FOR THIS STUNT

Shouldn't something be done about Rajkumari Amrit Kaur's health?

Don't we send her out of India for a change of climate at regular intervals? I think we look after her the best.

What is the difference between the Muslims of India and the Muslims of Pakistan?

The same as between a soldier and a politician. The Muslims of Pakistan are soldiers of Islam while those of India are politicians of Islam. The soldiers are brave and honest while the politicians are crafty and clever.

What will become of "filmindia" after you leave this earth?

I will be taking with me all its future issues.

What is the joke of the season in Bombay?

The appointment of Shrimati Raje Nirmala Devi Bhosale as an honorary Parliamentary secretary to Morarji Desai, our Chief Minister. We have not had a better joke for a long time.

Who is the most successful producer in Bombay?

A. R. Kardar ! He always produces more pictures, sometimes better pictures and often successful pictures.

What is the greatest tragedy of India after independence?

The leadership of Pandit Nehru ! Posterity will curse this man as the greatest coward ever produced by this ancient country.

E. K. NAIR (Rangoon)

What are your views on the 'Exit' of Mr. V. Krishna Menon?

I hope he has kept the door open because there are many more to go that way.

MOHAN S. AHLUWALIA (Jhansi)

They say Vijaylakshmi is Bombay's modest film actress. Is she?

Yes, she blushes like sunset every time she reads an advertisement of "Depil", that floor polisher of superfluous hair.

Do you have any "hulla gulla" girl on your staff?

We had Iris Henderson, my personal secretary. We put her on S. S. Canton and shipped her to England. They need cheer in that cold country for Xmas.

JAGDISH JAIN (Hapur)

Is it risky to sleep in the open air these days?

Very ! The way aeroplanes fly low these days if the air-hostess doesn't parachute to your bed, there is always the chance of the trap-door of the aeroplane lavatory suddenly opening and emptying its contents on you.

Where do orphans reside?

In the shadow of riches and sunlight of poverty!

Why do women like plastic articles most?

They can see through them. Women are inquisitive creatures.

MISS KAMALA NAIDU (Hyderabad Dn.)

What do you think of a man who manufactures guns and ammunition and conducts a Sunday morning Bible class?

A realist who realizes that in these days a bullet from the Mount is more effective than the old Sermon and yet he reminds people on Sundays that the bullet should be fired only in defence of virtue.

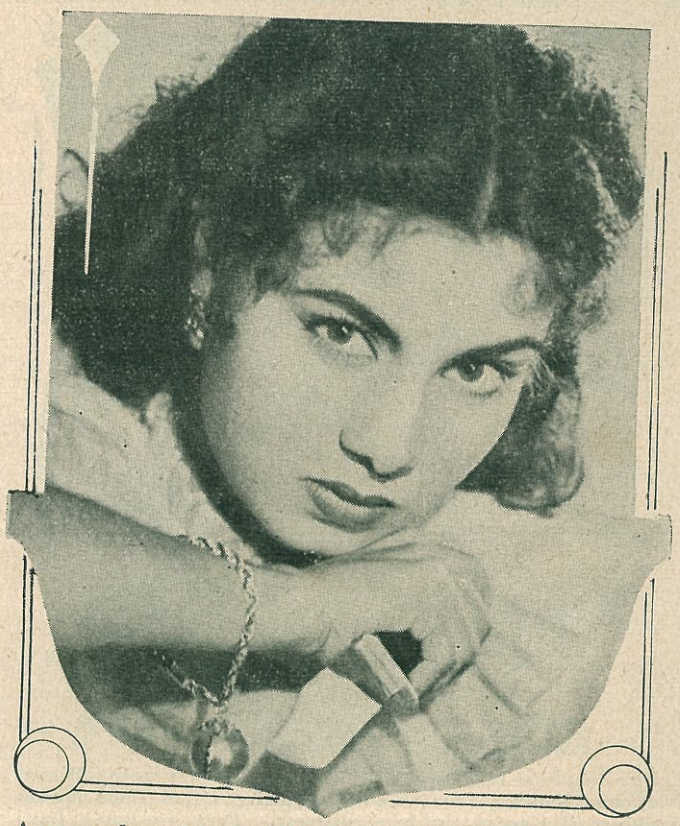
M. S. VISVANATHAN (Poona)

What happens when Nehru delivers a speech?

Nothing happens these days. People know the words and they wonder whether the old man is getting crazy repeating them.

How do people please Morarji?

One way is by buying life insurance from his son. Kantilal Morarji is reported to have become a world beater in selling life insurance.



Angry and ready to let loose the devil, Nimmi makes "Danka", a very thrilling picture. This social story is produced by Nimmi herself and directed by J. P. Advani for Goodwill Pictures.

Man is mortal. God?

God also dies with man.

Has Kasturba been forgotten?

And forgiven too! Gandhiji seems to have gone to extremes because of her.

Is Vinoba trying to attain popularity?

Popularity? That is a small prize. All Gandhian maniacs want immortality, nothing less.

What do Russian journals contain?

Ink, nothing more!

What profession do you advise the ex-Maharajas to take up?

Most of them can run brothels and gambling dens. They have lived in these places all their life.

What is the Central Cabinet without Maulana Jawaharuddin?

It is Pandit Abul Kalam Azad's graveyard.

With whom is Nehru popular these days?

With Egyptians, Indonesians and Muslims of India.

What is 'dating'?

That is the theory part of mating.

Nargis is the name of a flower?

Also of a film star who smells of camphor!

What part of the Five-Year-Plan do you admire?

The talking part! It doesn't cost money.

The Moghuls had a rare taste in girls. They never missed a good looking face without acquiring it for their harem either as a maid or as a mistress. They wouldn't have missed Shakila but now she plays merely the role in "Shahenshah", a costume tale produced by G. P. Sippy and directed by Amiya Chakrabarty for G. R. Productions.

Has Kananbala a good voice?

Yes, she has sex in her voice.

What is your opinion about Nitin Bose?

A nice but muddle-headed man living on dreams!

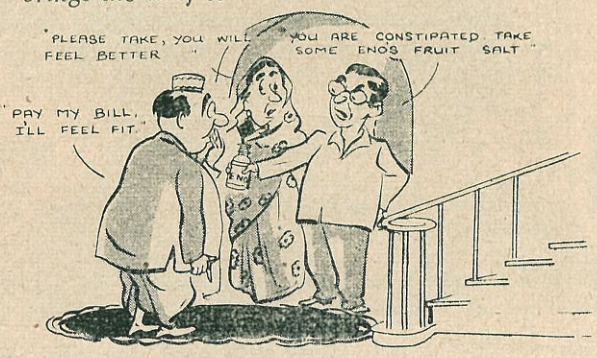
When does the tail of a dog wag?

When he sees God's most ungrateful creature, man, and identifies him as a friend.

K. B. LALL (Indore)

What does an average Indian know about our Constitution?

The average Indian worries about the constitution of his grocer. Constipation in that quarter brings the wolf to the door.



Have the Americans borrowed anything from the Englishmen?

Seed and pigment! And the coloured races are paying interest on the debt.

What is yellow journalism?

Inconvenient truth which is officially denied after publication!

Do you know what Chandulal loves most?

Himself and his two masters: his money and his son!

What is pregnancy to a virgin?

A virgin can't be pregnant though an unmarried girl can be. There has been only one exception, which we are asked to believe, and the child has become a world teacher.

Please say one great quality of Kishore Sahu?

Self-hypnotism! He imagines himself to be great and ends by being convinced.

What are your views on the Indo-Kashmir Pact?

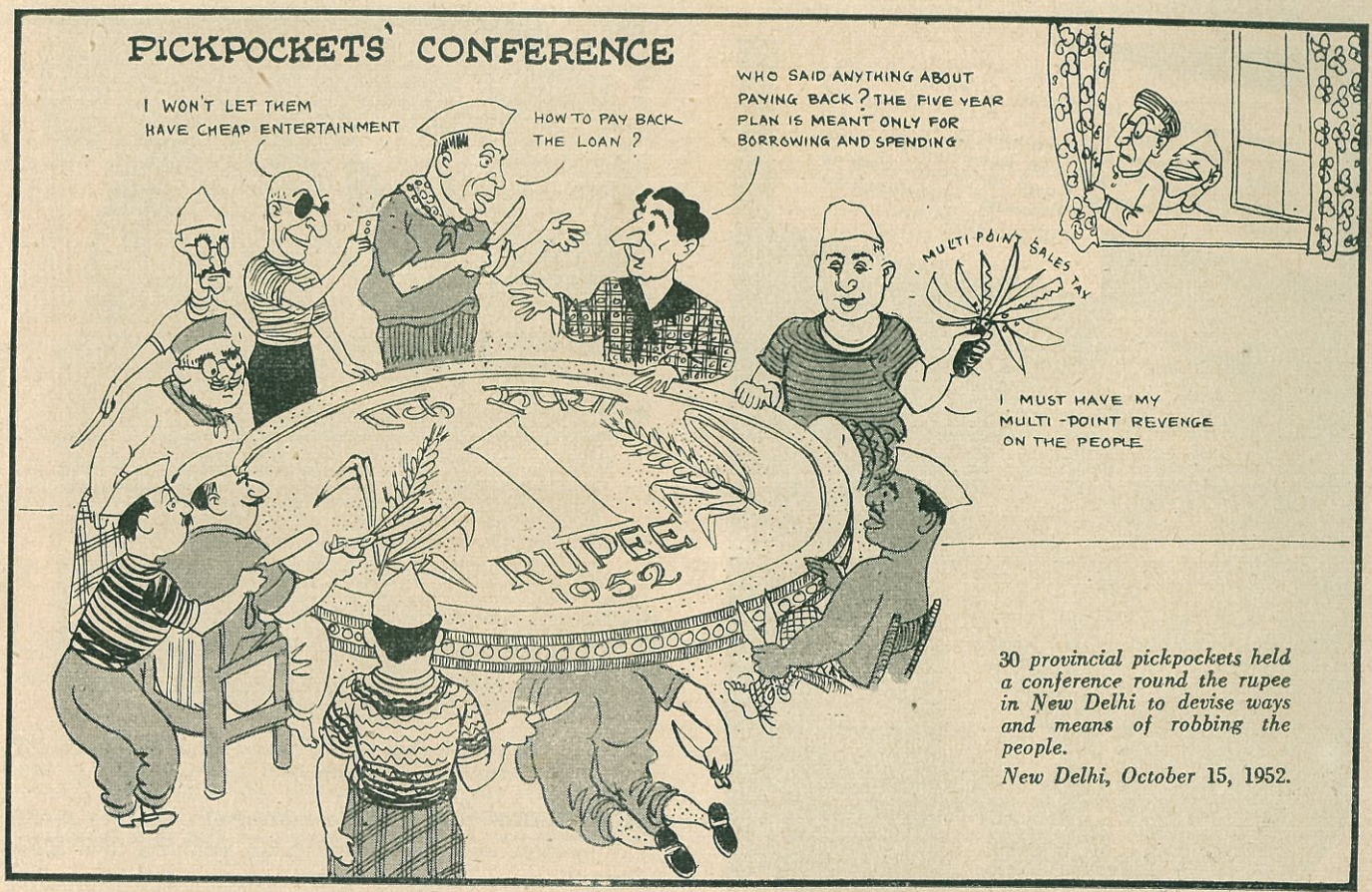
It is a goodwill patting of the Muslim beard—one more cowardly and shameful act of the betrayal of our nation and its Constitution. It would have been more manly to hand over to Pakistan the Muslim area of Kashmir with generous grace than permit a political buccaneer to decide the destiny of four-and-a-half million people.

What are words to Pandit Nehru and Baburao Patel?

Panditji knits them into false promises while I use them for frank prophecies.

MRS. NAYYARA HIY BAIG (Trimulgherry Dn.)

When did you steal the first kiss in your life?


PICKPOCKETS' CONFERENCE
I WON'T LET THEM HAVE CHEAP ENTERTAINMENT
HOW TO PAY BACK THE LOAN ?
WHO SAID ANYTHING ABOUT PAYING BACK ? THE FIVE YEAR PLAN IS MEANT ONLY FOR BORROWING AND SPENDING
MULTI POINT SALES TAX
I MUST HAVE MY MULTI-POINT REVENGE ON THE PEOPLE
RUPEE
1952

30 provincial pickpockets held a conference round the rupee in New Delhi to devise ways and means of robbing the people.

New Delhi, October 15, 1952.

I stole it from the world and not from the girl. That was at seventeen when eyes become binoculars and scan the horizon for youth and beauty.

Is it true that Mr. Morarji Desai is a bit deaf?

Though he cannot hear the thunder of millions, he can still pick up a gentle whisper with a smile.

C. SANKARAN (Bombay)

Is any film actor or actress religious minded?

Ranjan was but then he met Shyama.

H. N. SESHADRI (Mysore)

What is a prostitute's womb?

Every womb is a mother's cradle howsoever you fill it.

Is Morarji lonely?

All power-crazy men are lonely.

Do air-hostesses pray to God?

When they fly, they flirt with God. If they win His smile, they get a hot dinner on earth, otherwise there is always a cold grave waiting.

In what way are the worms useful to the country?

They can be made Congress M.P.'s and legislators.

Is Nehru's "Paper Boat" sinking?

The "S. S. Five Year Plan" is not launched yet. It is still in the dry dock.

Is Morarji younger than yourself?

Morarji is eight years senior in age and eighty years junior in intelligence.

K. PONNUSWAMY (Poona)

Do you desire at this stage a compromise with Mr. Shantaram and a renewal of the old relations?

How can you compromise with an unscrupulous man who assassinates the character of another on oath and when challenged to prove his accusation runs away like a coward? That will be putting a premium on gross immorality.

Do you like to argue and debate with others?

No ! Words don't convince any one. They only hurt your throat and stomach.

What is Madhubala's real name?

Mumtaz !

Why do you paint Chandulal Shah black? Is he really so dark complexioned?

Yes! When he perspires they probably collect coal tar and sell it.

MISS RANJANI RAO (Mangalore)

On what points do Russia and America agree?

Only on one point—the subjection and exploitation of all unarmed and helpless nations.

MISS N. MEENAKSHI (Poona)

What is the burning problem of the day?

The burning stomach !

M. Y. SONALKAR (Bombay)

Are you impressed by Balasaheb Kher's performance in London?

Only his poster is put up so far, his performance has not come off yet.

SHIV CHARAN SINGH (Johore, Malaya)

Is there any virtue in the Sikhs retaining their hairy visage?

There is a religion in the Sikh beard and wherever there is religion there is virtue.

What did this emaciated Indrani Rehman prove in America?

That India badly needs rice and wheat under the Marshall Plan !

MAUNG NI (Akyab, Burma)

Is Nehru's cabinet a democratic government?

A crowd of yes-men is not a crowd of democrats.

Some men are born with faces that tickle the world and are thus destined to salt their bread with the laughter of the masses. That is Sunder's game in life—make people laugh to get a meal—and he does it well in "Jhamela", produced by Bhagwan.

Women are difficult to understand. They turn their faces too suddenly and Bhagwan wonders what could be wrong with Geeta Bali in "Jhamela", a social romance.

★

Explanations never satisfy them. More words create more suspicions and yet men like to explain their crimes. Look at Bhagwan trying to get round Geeta Bali in "Jhamela" produced and directed by Bhagwan.

Whatever Bill Shakespeare might have said about time and tide in the affairs of men, there is definitely a time in a woman's life when the tide overwhelms the man and nothing can save him from drowning. Kammo is at the height of that tide in "Nigah", produced and directed by Chawla for C. B. Films.

MISS R. CHELLAM (Coimbatore)

When will the Korean war end?

When the bigger one starts.

How to test sincerity in a lady?

I once took a woman to a jeweller and offered to buy her a diamond ring. She described it as a waste of money and stopped me from doing so and bought a cheap trinket instead. I thought that woman to be wise and sincere. A year later I married her.

G. VEERA RAJU (Madras)

The Madrasis are so long-winded that they can talk and tie people into knots. What can the Bombayites do?

We are long armed. We can pick a pocket without even tying up the man.

"YOU ARE LUCKY I GOT ONLY SUPARI"
"WHAT NONSENSE RAJATI IS TALKING?"
"BETTER NONSENSE THAN PRAKASAMS"
"TWO ANNAS ONLY SALO BHIKHARI!"

SHYAM SUNDER NAYAK (Jabalpur)

Who laid the foundation stone of "Girnar"?

The man who sowed the seed of its builder.

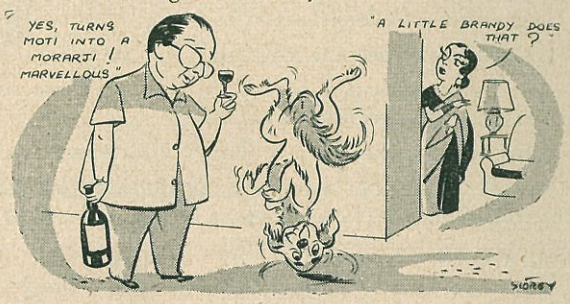
I think Mehboob is the only Muslim producer who respects your pen?

All Muslims respect my pen—some fear it, others hate it. No one loves it.

S. BABZEE BAB (Jeypore)

What effect has alcohol on animals?

I have tried brandy on Moti and the fellow starts behaving like Morarji.



What do you call those who give their impressions of a country from the windows of the trains, hotel rooms and dining rooms?

Goodwill delegates who travel on charity.

MISS SUSHMA (Mainpuri, U. P.)

We want full 100 pages in Rs. 3|-. Will you?

Buy the Bombay Telephone Directory. You get 350 pages in only eight annas.

Have you contributed to the Gandhi Memorial Fund?

No! I don't believe in his heirs having an undeserved inheritance.

Please tell me an easy way of making money?

Between the Birla way and the Bhupat one, there is the Baburao Patel way but it is not an easy one.

Is Taji alive?

Very much! Did you expect her to become a "sati"?

What will happen if Morarji pays a surprise visit to your house?

He used to once upon a time. So I changed my address.

I can provide you with a good house and a hundred acres of land here, besides protection of life and property !

What about Tarzan's mate?

Where is Miss T. Pai?

In Colombo! She has become Begum Sameer...

G. VENKATARAMAN (Poona)

What has India got to give to the West?

Words! Old ones describe our philosophy while the new ones define our mendicancy.

In what way do tears differ from water?

There is a rainbow in tears, if you have noticed it.

Is life full of challenges?

A challenge is a break in the journey. You do stop sometimes to challenge but the rest should help

you in the journey ahead because life travels only in one direction—towards the end.

What is lightning?

That is a smile in the midst of the sound and fury of dark clouds.

Do you think that we require a Vivekananda now?

We do not require any more preachers. We have a splendid museum of them already. We need now either a Hitler or a Stalin.

Do you like to become invisible?

I have a health permit to consume three units a month. Why should I then hide?

What work is the R. S. S. carrying on nowadays?

R. S. S. is a moribund institution and even Guruji Golwalkar's long beard is not in the news.

MISS U. PAI (Bombay)

What has Chester Bowles filled in India's bowl?

Old Chest is an advertizing man and he knows well what Shakespeare said: "An empty vessel makes the greatest sound." So the bowl remains empty but Bowles gets all the publicity.

K. INDRAN (Puchong, Malaya)

What do you know of Malayan politics?

You won't have the British there in another five years.

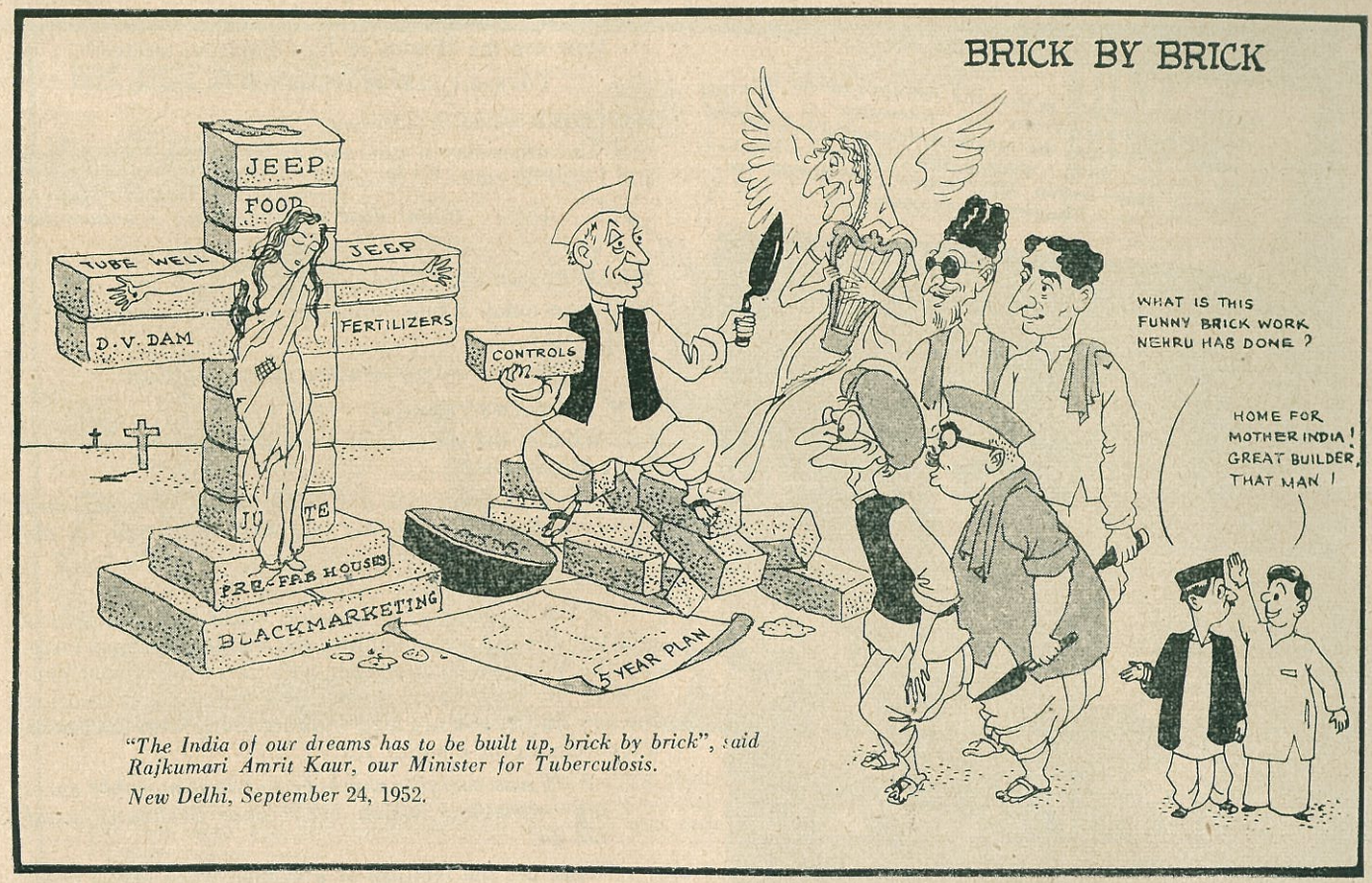
MRS. VISALAKSHY RAMANATHAN (Mannargudi)

Is it not unjust, Babs, on your part to build a spacious bungalow when your brothers and sisters are starving?

Did I not also begin life with starvation, sister? If you know the story of my pathetic struggle over 30 long years, you will present me with a couple of Birla palaces. People notice the symbols of success but never the scars of struggle.

In a country where a child is considered to be a gift of God, poverty should be made a crime and men and women made to work so that every little one gets a bite to eat. Shakuntala is anxious to keep her little brother sleeping somewhere in "Nanhe Munhe".

Poverty makes a mother out of a child. This civilization of man seems to have made the mother a luxury of the 20th century, the way women give birth and die before they realise that they have to live as mothers. Look at little Shakuntala, a child herself, with the anxiety of a mother in her eyes in "Nanhe Munhe", a social theme.



"The India of our dreams has to be built up, brick by brick", said Rajkumari Amrit Kaur, our Minister for Tuberculosis.
New Delhi, September 24, 1952.

M. H. DEVNANI (New Delhi)

Is S. S. Bhatnagar a scientist?

He is a doyen among scientists and a magician amongst builders. He is the one scientist in our country who has made dreams come true. What Nehru dreams, Bhatnagar builds.

Suraiya has started thinking loudly?

Let her, poor girl! The steam has to escape some way.

Guests came to "Girnar" like locusts. How were they treated?

Like lions! Guests become gods when they visit a Hindu home.

KAPOOR (Djakarta, Indonesia)

Any comments on Indo-Indonesian relations?

We are friends today because of Pandit Nehru's personal popularity but Indonesia is a country threatened by Crescent politics and will one day talk in Islamic strain. That day Indians won't be safe in Indonesia.

N. RAGHAVAN (Madras)

Why don't you publish "filmindia" in other languages?

I am not a Marwari publisher to squeeze all profits out of popularity. I can edit a paper only in the language I know best.

The selling of "filmindia" like hot cakes in South India is considered by some local film magazines here as a domination from the north. What do you think of this?

The large sale of "filmindia" has become a national problem to our multi-capped leaders. The hostility in the South is only a storm in a teacup in comparison.

MRS. VIJAYA MADHAVAN (Kadirur)

Does the romance of a pilot and an air-hostess end in marriage?

Sometimes! But it doesn't work out well. Those who are used to fuelling in the air don't like being fed on the ground. Pilots fly to return to the ground while air-hostesses fly to escape from the ground. It is suicide to unite these two.

K. K. SRIVASTAVA (Lucknow)

I love her, I respect her and I admire her. What more does she want?

Food and clothes !

What man forgets is that the strength of the individual comes from the tolerance of the masses and when the masses turn, world beaters lie in the dust. Proud and haughty Ullhas learns this lesson in "Aurat" produced by Bhagwandas Varma.

Even in beauty and sex there is class distinction, the princesses dominating the Cinderellas of life. Look at Bina Rai patronizing Roopmala in "Aurat" a costume spectacle produced and directed by Bhagwandas Varma for Varma Films.

DEONATH (Trinidad, B. W. I.)

How are the Hindus of East Pakistan treated?

They are sent to India for treatment.

RAVINDER DUGGAL (Meerut)

The other day a girl said to me: "Sing me a song and I will be yours." Should I?

Don't! Saigal died early leaving a widow behind.

TIKAM P. ADVANI (Bombay)

Even today I find hundreds of girls aspiring to marry you?

I want only a new secretary at present.

N. V. R. SWAMY (Madras)

What is the religion of a child from a Muslim man and a Hindu girl?

Whichever side a Muslim is, the offspring must be a Muslim. Whether the knife descends on the melon or the melon falls on the knife, the result is the same.

In the September 1952 issue, while Brahmin priests and pundits are seen chanting the mantras and performing the Vedic ceremony, your wife carrying the pot containing the holy Ganges water and all of them entering the new house, you are seen walking along with them with a cigarette in the mouth. Eh?

I was carrying the holy fire in a portable packing—something which even those Brahmins could not do.

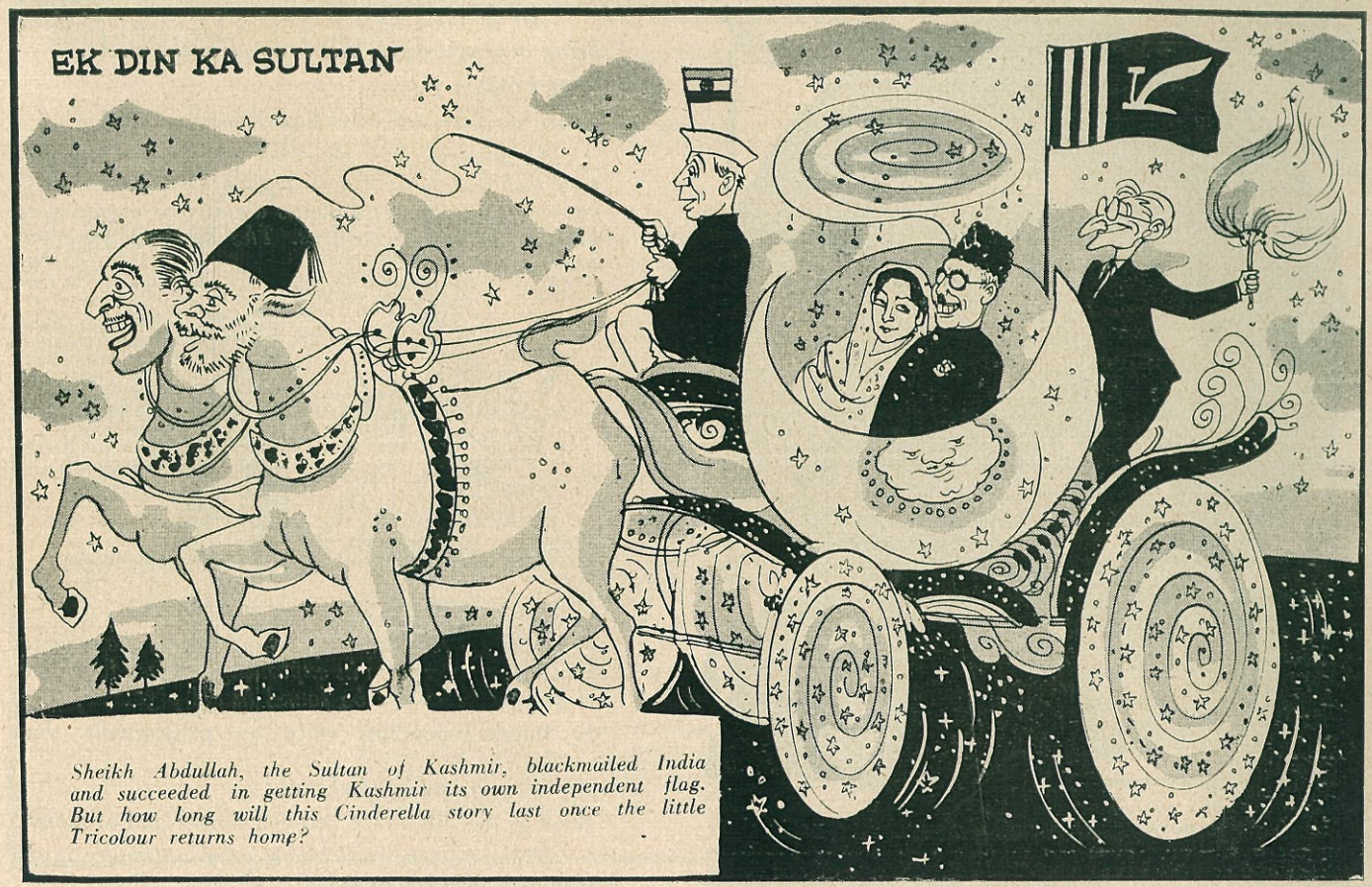
What are the feelings of a woman when she is pregnant?

Her first pregnancy is a pride, the second one is patience, subsequent ones are a disease.

Rajaji and Morarji—of these two, who is better?

Rajaji, of course! He has brains at least.

There are a million ways in which a woman fools a man. And man thinks he is the smartest creature on earth. Look at Nargis, as if suddenly remembering something which has ofcourse been on the surface of her mind every minute, fooling this fat pumpkin of an artiste, Gope, in "Pahili Shadi", a domestic theme directed by Ram Daryani for Krishin Movietone.



Sheikh Abdullah, the Sultan of Kashmir, blackmailed India and succeeded in getting Kashmir its own independent flag. But how long will this Cinderella story last once the little Tricolour returns home?

M. ANNAMALAI (Papanasam)

How is the Bombay Municipality functioning?

For the first time after many years our Municipality has got a Commissioner with some intelligence, enthusiasm and imagination. He ought to do well inspite of several old Congress goats continuing as city fathers.

What is India's latest invention?

Vinoba Bhave! He is our new gadget for a topographical survey of India.

C. MOHAMMED ALI (Madras)

When a girl in a 'Bikini' blushes?

The dead in Hiroshima rise from their graves. They want to see the mother of the Bomb that killed them.

A scandal a day .....?

Keeps Ram Raj away.

S. T. LAKSHMIAH NAIDU (Madras)

Will you be surprised if the Kashmiris vote for the accession to India?

The shock will kill me.

B. S. VASWANI (Bombay)

I understand that one month before his departure for London, Shri B. G. Kher started drinking in India in order to get used to liquor. Is it a fact?

That is damn nonsense and don't spread such stupid rumours. Balasaheb Kher is a very honest and genuine man in character. In fact he was found too good to be a politician and too trusting to be an efficient administrator.

K. V. GOPAL (Secunderabad Dn.)

Why do girls kiss each oher and men do not?

Men also do if they happen to be Punjabis.

What should I do when I see an unusually beautiful girl?

Give her my address.

S. C. SIVANANJAPPA (Bhadravati)

What is your opinion about golf?

I don't know the game but those who play look like idlers searching for hedgehogs.

MISS U. PAI (Bombay)

What do you think of U. N. O.'s Trygve Lie?

Isn't that a big Lie?

Men become devils when new designs take shape in their upper workshop. It is the woman who usually provokes them and sex does the rest. K. N. Singh, one of our finest character actors, has played roles of the last man on earth a woman would have and he plays one more in "Arman", a social theme produced and directed by Fali Mistry for Film Technicians of India.

If the Bombay Government implements A. D. Gorwalla's suggestions?

Perish the thought! The Government of Bombay is incapable of doing anything so intelligent.

Why is the Geeta still not introduced in schools and colleges?

How can you expect the Geeta to enter the schools and colleges in a Muslim dominated country like India?

If Mahatmaji visits you?

I shall quit India. That is one ghost I am afraid of.

A. V. NARASIMHAN (Hyderabad Dn.)

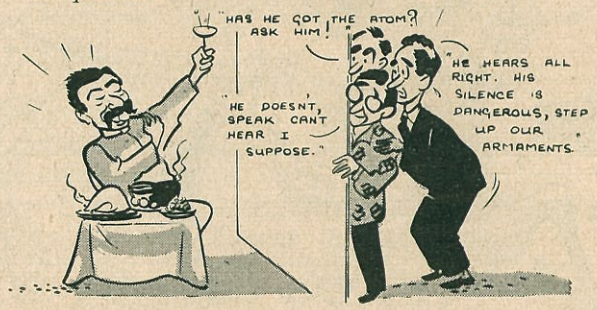
Can you name a star who has climbed from rags to riches?

All of them have done that but many of them being over-ambitious often complete the circle.

JAGDISH KUMAR (Meerut)

Where do Russians beat Americans?

In silence! The Russians' dislike for unnecessary talk has made Americans panicky. The Americans ask a million questions about Russia and give all the answers themselves. The Yankees are chronic quizzers.


"HAS HE GOT THE ATOM? ASK HIM!"
"HE DOESN'T SPEAK CAN'T HEAR I SUPPOSE."
"HE HEARS ALL RIGHT. HIS SILENCE IS DANGEROUS, STEP UP OUR ARMAMENTS."

Is there any Negro capitalist in America?

Quite a few and they are as bad as their white-skinned counterparts in exploiting the less fortunate. A greedy palm can be found in all pigments.

Is Russia spending more on propaganda than America?

Yes and more wisely too!

What is the difference between dowry and alimony?

Dowry is the admission price, alimony is the refund after a rotten show.

I am waiting for the day when Radio Ceylon will invite you for an interview?

Sell your receiver as you will never catch me talking nonsense.

Are there 'pyramids' in Delhi too?

Plenty! After all it is the city of the Kutub Minar.

Can dreams be sold?

Astrologers do.

S. SAMPATH (Feroke, Malabar)

Why don't you start a Crossword competition?

I am a working journalist and not a capitalistic publisher to run after easy profits. What have crosswords, squarewords and roundwords to do with journalism?

K. G. MATHUR (New Delhi)

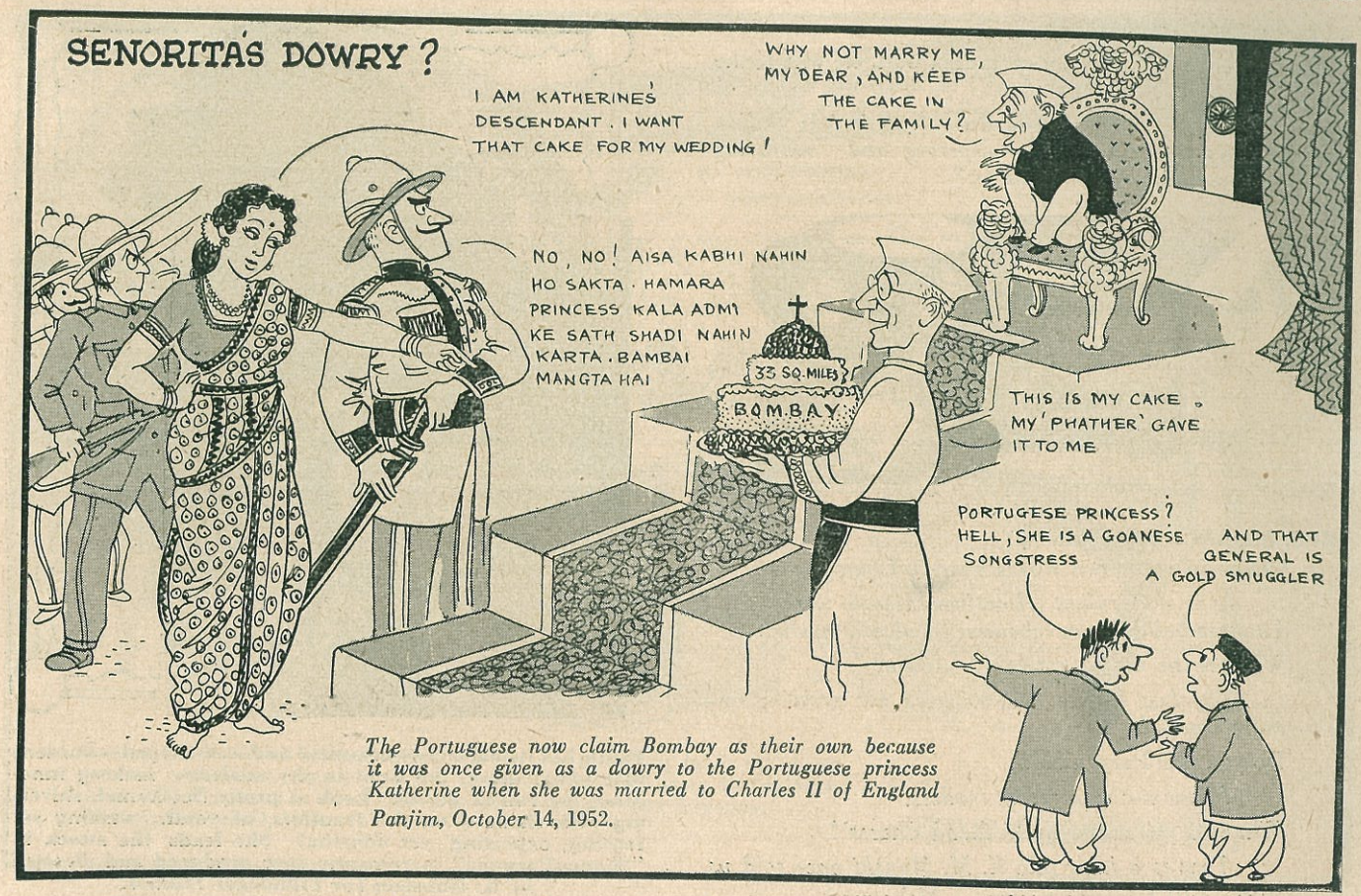
Did you invite Morarji also to the Wastu-Shanti ceremony of "Girnar"?

Of course I did but he didn't come. He is too peeved. Power politicians are small people. They cannot live down their hatreds.

Did you ever happen to see a Congressman in a brothel?

Why go to a brothel to meet a Congressman when you can find the best of them in our ministries?

Would you be happy on being kissed by a girl, the type we see in Connaught Place in New Delhi?


SENORITA'S DOWRY ?
I AM KATHERINE'S DESCENDANT . I WANT THAT CAKE FOR MY WEDDING !
WHY NOT MARRY ME, MY DEAR , AND KEEP THE CAKE IN THE FAMILY ?
NO , NO ! AISA KABHI NAHIN HO SAKTA . HAMARA PRINCESS KALA ADMI KE SATH SHADI NAHIN KARTA . BAMBAI MANGTA HAI
33 SQ. MILES
BOMBAY
THIS IS MY CAKE . MY 'PHATHER' GAVE IT TO ME
PORTUGESE PRINCESS ? HELL , SHE IS A GOANESE SONGSTRESS
AND THAT GENERAL IS A GOLD SMUGGLER

The Portuguese now claim Bombay as their own because it was once given as a dowry to the Portuguese princess Katherine when she was married to Charles II of England

Panjim, October 14, 1952.

They have cold and chilly lips which remind you of a morgue.

Is Nehru a poet?

No, but he is poetic. All dreamers are.

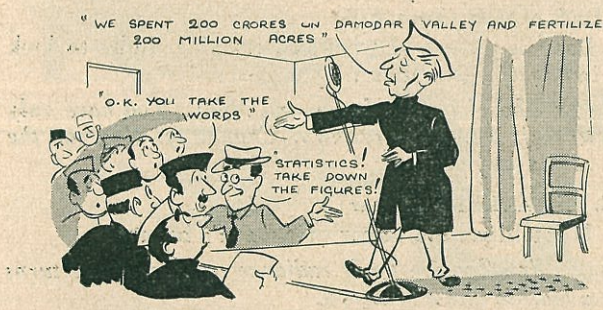
Is Azad pro-Hindu?

A pro-Hindu Muslim is yet to be born. One who breaks the idols cannot love the one who worships them.

P. S. VERMA (New Delhi)

How are statistics collected in our country?

Our politicians start lying and our newspaper reporters begin to take down the statistics.


" WE SPENT 200 CRORES ON DAMODAR VALLEY AND FERTILIZED 200 MILLION ACRES "
" O.K. YOU TAKE THE WORDS "
STATISTICS ! TAKE DOWN THE FIGURES !

Shri V. V. Giri, Minister for Labour is reported to have said that at least 50% of the Cabinet portfolios and especially finance, should have gone to women. Any comments?

Did he say anything about their ages and looks? Because there are women and women.

BASHAMBAR LAL (New Delhi)

Should a political party once left by one be joined again by him?

A Kidwai can do anything.

If death is certain, why these doctors then?

To make the journey comfortable.

MISS P. M. JAYASUNDERA (Wellawa, Ceylon)

I am in love with a boy whose parents don't approve of our union. We are both helpless in the matter. What is your advice?

Helpless people should not fall in love. And the boy who needs his parents' license to love a girl is not much of a man. Love is a game for men and not for monkeys.

F. P. BULSARA (Bombay)

Tell me frankly what would you prefer: poverty with talent or riches with ignorance?

I don't mind making a start with riches inspite of ignorance. You can buy knowledge if you have money but poverty with talent is a soul-killing existence and I know how agonizing it can be, having lived through it for twenty long years.

P. B. VORA (Kandla)

Why does the Pak government not officially contradict Begum Liaquat's allegation against the British about their role in her husband's murder?

Does contradiction change the complexion of truth?

PROF. K. S. S. SHARMA (Kurnool)

If Nehru is the Hamlet of Indian politics, who is the Polonius?

Don't you see a bearded Arab in the Indian Tragedy—peeping and whispering and confusing our pendulum Prime Minister?

MRS. RAJANI DEVI (Bombay)

Define in your own words what is Communism?

It is a virulent American disease which, the Yankees believe, can be cured by atomic medicine.

What is the use of tractors in India?

The last lot we had we used for growing one more scandal.

Do you like Parsi girls?

I have not seen recent models.

What do you mean by 'Akhand Bharat'?

That is a fairy tale K. M. Munshi once told us.

When will Baburao become a Mahatma?

And I thought you were my pal!

PRAFULLAKUMAR C. MOHANDAS (Bombay)

What are Indian students doing in America?

The boys are having fun.

K. SUBRAHMANYA SASTRY (Patna)

Why are the best of journalists incapable of invention?

Who says so? Some of our leading Parsi journalists are greater inventors than newspaper writers.

H. L. SETHI (Poona)

Nimmi says that she has never been kissed on or off the screen?

Something must be wrong with her: bad lips or foul breath.

Did you ever go bankrupt? What did it teach you?

I was bankrupt in 1935 and I learnt that motion picture production requires more luck than brains.

Is Dilip a Hindu? What is his real name?

Yusuf Khan Ghulam Sarwar Khan of Peshawar.

Why is Pushpa Hans not in the news these days?

Because she is with her husband most of the time. Married women are not good news items.

Have we a child star in India like the child star of "Yukiwarisoo" fame?

That "Yukiwarisoo" child was a poor artiste. His work appealed because of good direction of a simple, touching story.

Why is Raj Kapoor very popular among ladies?

Youth has its burdens—beautiful and well-shaped—burdens that weigh down the head in shy modesty, making innocence the foil of desire. Look at pretty Neelkamal, shivering with shyness on the frontiers of youth, wishing yet fearing, expecting yet denying! She leads the attack in "Shama-Parwana", a romantic stew produced and directed by K. Bhushan for Filmnagar Studios.

The ladies want to meet Nargis and they cannot do so unless they tolerate this man.

SUNDER SINGH (Suva, Fiji)

Draw a picture of what you imagine India to look like in twenty years' time ?

The picture is drawn and ready. You have only to shift it into the country. Change the flag and the rest is easy.

P. G. MUTATKER (Nagpur)

Is intelligence a factor of woman's beauty?

Intelligence lends radiance to beauty and turns a marble into a Minerva.

V. R. NARGUNDKAR (Belgaum)

Why didn't our government prosecute Kuldip Kaur when she tried to duplicate government currency notes by a chemical process? Is it not illegal?

Had the process partially succeeded, had some tools or machinery been found on her premises, had

Dumb Friends' Night
MY DARLING
MY SWEETIE
My MONEY
NO LATE ENTRIES, KAMINI KAUSHAL
BUT HE IS YOUR HUSBAND. ISN'T HE, KAMINI ?
BUT HE IS SUCH A DUMB AND DOMESTIC PET !

Bombay had a "dumb friends' night" at the Taj to collect funds for dumb domestic pets. Cats, dogs, pigs, birds, horses etc.—all were there but the most dumb and domestic pet of all—the film star's husband—was forgotten. Bombay, October 14, 1952.

THE MISSING PET

some spurious notes been seized then Kuldip Kaur would have to be brought out of jail every time to finish her incomplete pictures. But Kuldip Kaur was herself a victim of a confidence trick and though her intention was illegal she could not be punished in law. Mere intention is no crime unless it is translated into a criminal act.

PROF. K. S. S. SHARMA (Kurnool)

What happens to those worms that eat the dead body of a politician?

Those that ate Liaquat became locusts and invaded India recently.

According to you, pain is a reminder of God. In my case it is the recent Telugu pictures that act as a reminder.

Those pictures cause pain! Don't they?

Are there motion pictures in heaven?

With Gandhiji spoiling all the fun there?

K. SUBRAYAN (Madras)

You say that all "filmindia" advertisements are subject to prepayment. How then can Kardar owe you Rs. 3200|-?

I used to trust the producers before Kardar shook my faith in them. If a rich producer like Kardar doesn't pay his debt of honour, how can any one else be trusted?

Do you know that by fulfilling your dream, you have given rise to a million dreams?

Why not 350 million dreams? We have a population of 350 million people and every one of them must have his own house if we are ever to have Ram Rajya. But houses don't fall from heaven. They have to spring up from the earth furrowed by sweat and labour.

N. M. WADHWANI (New Delhi)

Who will go first: Prohibition or Morarji?

Prohibition! Morarji is a chronic curse.

SARLA RANI GUPTA (Hapur)

When do you act like Adam?

Pre-Eve or post-Eve? Adam played a dual role, you know!

Why are you so popular as to make even a minister jealous?

I mix truth with humour and make it palatable. Ministers mix lies with spices and burn our stomachs.

B. L. K. MITTER (Coimbatore)

Who is Maulana's playback?

It is a whispering chain which begins with Maulana Hifzur Rehman and ends with Pandit Nehru.

MAULANA HIFZUR TOLD ME
DID YOU HEAR, ZAKIR?
I AM TELLING KABIR
I INFORM MAULANA
HINDUS ARE COMMUNALISTS I HAVE A CHAIN OF EVIDENCE HERE
INSHALLAH!

M. D. BUTANI (Bombay)

A Hyderabad Minister invited beggars on the Independence Day. What did you do?

I am not getting any profits out of our independence to be so charitable at the nation's expense.

What made you prefer Pali Hill to Malabar Hill?

Malabar Hill is haunted by that frightful "mountain man" Morarji Desai. I wanted to be away from him.

MRS. AMUL KRISHNAN (Madras)

Is Kashmir ours?

Only to feed and clothe !

"Ready for release in Delhi, U.P., East Punjab, Pakistan and overseas territories the picture Bikhre Moti starring Nigar Sultana, Jayant, Ranjana and Jaywant and directed by S. M. Yousuf. Please contact Court Receiver, High Court, Bombay."

How many pictures did Chandulal Shah produce so far?

He has beaten the record of the blind Dhritarashtra who produced a hundred Kauravas.

M. S. SAMPATH (Dodballapur)

What is the necessity of a separate flag for Kashmir?

How can Sheikh Abdullah be the Sultan of Kashmir without a special flag? Nehru is telling us new stories from Arabian Nights.

SHADI RAM SARIN (New Delhi)

The greatest possible provocative acts and speeches of Pakistan's leaders against Hindus did not stir the Indian Muslims but your editorial "Crescent over India" based on truth and facts, immediately raised a hue and cry, with veiled, and in some cases naked threats to your life, even though you amply quoted Syed Ameer Ali, a pucca Muslim and one of the accredited leaders of Muslims?

Isn't that a problem for Pandit Nehru to solve?

MOHAN S. AHLUWALIA (Jhansi)

I like and admire Shyama. My friend likes Nutan. Whose choice is better?

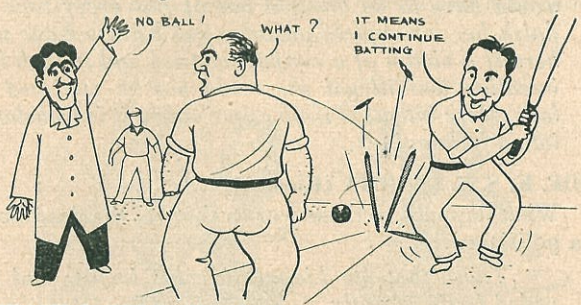
You are a glutton, your friend is a gourmet.

How is your health?

I have only a body left—no health.

What is your opinion of Mr. Chester Bowles of U. S. A.?

When his bat misses the ball, he stops it with his leg. It is not quite cricket but it keeps you before a wicket longer.



SUBASH J. RELE (Bombay)

What is Homi J. H. Talyarkhan doing nowadays?

Homi has become a Congress clown. That is the role frustrated people often play in politics before extinction.

Suppose Dilip elopes with Madhubala?

Dilip has no guts. He is waiting for a woman to kidnap him.

Are you in favour of praying aloud?

If I am sure of waking up my neighbour. God, of course, doesn't mind. He is too well-doped.

Did Cariappa have a hair-cut in England?

He also had his tongue cut if you hear his accent.

What difference do you find between Chandulal Shah and Kishore Sahu?

Sahu smells of books, Shah smells of groceries.

When a woman decides to be charming she becomes an irresistible problem that can be solved only with the blind key of love. Now who asked Suraiya to be so devastatingly attractive in "Goonj", a love tale produced by Kwatra Art Productions? But there she is, a killer without a heart!

Do you feel the absence of Pandit Indra?

I bless Vasan. He seems to be the best friend I ever had.

Do you like Biharis?

Just because Jaya Prakash Narayan has disappointed us, we can't condemn all.

Have you ever been purchased?

I have been waiting in my shop window eighteen long years changing price labels but I seem to have been born in a bankrupt world.

FILMINDIA NATION'S BEST"
BABURAO PATEL WORLD'S BEST
"YES CHANDULAL, WE'LL GET HIM FREE ONE DAY...
AUCTION SALE ANY PRICE
SHANTARAM: PRICE COMING DOWN FAST?

What are the two "P's"—Para and Protima—doing these days?

They are after the two other 'P's'—princes and production.

Do you love Sikh girls?

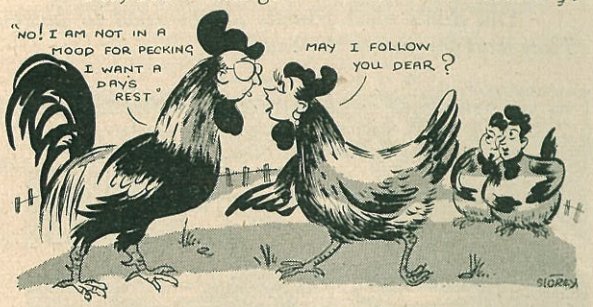
The first one I met at close quarters wanted to duplicate currency notes. After that I lost heart.

Is Raj Kapoor a nice man?

No, he is a good artiste and an enterprising producer.

Are you hen-pecked?

Yes, but I change the hens when necessary.



Do you think a man can dance on an empty stomach?

Most of our dancers dance on empty stomachs. That is how free India appreciates art.

Woman is my greatest weakness !

That is a chronic trouble with me too!

Do Anglo Indian girls love Americans?

They love anything that dances on two legs.

Who do you think is more secular: Pandit Nehru or Sheikh Abdullah?

Both are communalists, the way they rant against the Hindus.

Is Chintaman Deshmukh proud of his achievements?

He has done nothing so far beyond keeping Nehru's private accounts.

How many parties are there inside the Congress?

Two: the Congress Party and the Nehru Party!

Do editors wink?

I do if there is a beautiful silhouette on the horizon.

What is a cobra without poison?

A Socialist !

Can an air-hostess prove herself to be a good housewife?

Homes are hangars on earth and it is difficult to ground a flying girl too long.

Isn't Vijaylakshmi Pandit a vegetarian?

Isn't she a Hindu widow?

How can I dine with a Governor?

Invite him. He will come. They go anywhere these days for a bit of good rice.

What did Amrit Kaur do in the last five years?

Nothing! And that is a world record.

Should our national leaders be worshipped?

They should be shipped to the Devil's Island where bad Frenchmen go.

Will you be flattered if I call your wife beautiful?

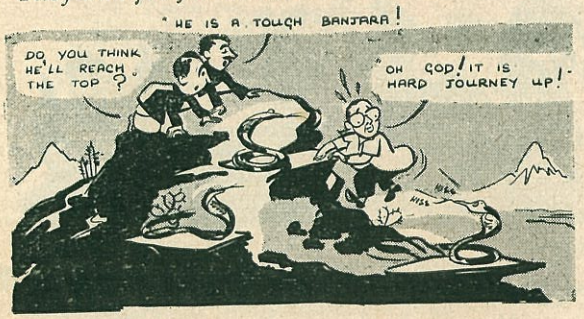
Why should I be flattered? I picked up a ready-made product. Her mother must get the compliments.

What do the Sikhs think of you?

We don't hear Sikhs thinking. Master Tara Singh, the only Sikh who talks, doesn't seem to be having a thinking box.

What part did your friends play in your success?

You don't meet friends on the road to success. They wait for you at the end.



What is morality to Morarji?

A talking point!

What is Mehboob's bank balance?

Ask me next year! At the moment he is himself a banker.

Between Morarji and yourself, who is more patriotic?

I am. I am prepared to drown my ego to save my country.

Name one great quality of Kishore Sahu?

His passion for his family. It is almost tragic.

What do you admire in Shri Chintaman Deshmukh?

His optimism to save the country inspite of Nehru!

Do Americans want war?

They are already at war with the whole world.

Why has God created bootleggers?

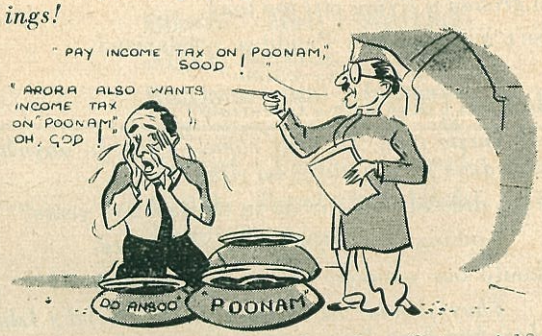
Morarji created them. That man will compete with God in creating many things.

Is Chandulal Shah strictly a one-woman man?

I have always seen only one woman with him.

Does Mr. Sood ever weep?

Yes, when paying income tax on his wife's earnings!



Have you ever felt the pulse of an Oriya girl?

The one I met showed ingratitude. I don't want to meet another now.

What, according to you, is our nation's greatest blunder in recent years?

Choosing Nehru as the Prime Minister! That man smothered our freedom, a baby that took two hundred years to be born.

Suppose I elope with Nargis?

Don't waste your time. There is nothing romantic in eloping with film actresses.

Do other journalists worship you?

Yes, though they don't offer me flowers exactly. Worship is a concentrated remembrance of something higher and nobler.

Say something about journalism in Russia?

It doesn't exist. They have, however, a propaganda printing industry.

Is Raj Kapoor a good director?

He produced the best picture of 1951.

What is the taste of a kiss of a Sindhi girl?

I have not tried but it must be having a "pani puri" smell.

On what occasions do you call on your friends?

When I want to punish them.

Is it romantic to elope with a Punjabi girl?

It is exciting but only for a week! Because feeding and dressing her cannot be done in secrecy. A Punjabi girl is a sunshine cactus and thrives only in the outdoors.

Does your investment in your new house "Girnar" amount to capitalism?

No! I have not made any one sweat for my money. Mine are profits of intellectual labour. Besides "Girnar" is not an investment. It is a monument of waste.

Are you influenced by your private secretaries?

A couple of them fascinate me and fascination is an influence.

They say you are a social climber?

Had I been that I would be sitting in Nehru's lap today.

What if S. K. Patil forgets his past?

Politicians have no past. They have only a future.

R. SHANKARAN (Madras)

Well, what have you to say about the following matrimonial advertisement in a daily: "Wanted Telaga Balija (not Setti Balija) bridegroom, aged 25-28, well settled in life, preferably engineer or doctor for healthy and beautiful daughter, (19 years, S.S.L.C.)

knows typewriting, well up in domestic work, of retired Gazetted officer and bride for her brother, aged 27, Junior officer, Special Armed Police. Mutual alliance agreeable. Apply with horoscope to .....

It seems to be a straight barter deal owing to shortage of exchange.

K. S. K. NAIR (Jamshedpur)

What will be the next 'incarnation' of C. R.?

If Nehru goes crazy in time, Rajaji will be the next Prime Minister, otherwise Rajaji will join Gandhiji.

Sindhis are famous for what?

Grumbling! You will find them disappointed inside King Solomon's Mines.

"KING SOLOMON'S MINES! AH! NOT ENOUGH FOR THREE SINDHIS!
I WISH PANDYANI HAD NOT COME TO SHARE!
"OLD FASHIONED! CAN'T WEAR FOR THE CLUB."

THAKUR DAS (Bombay)

To whom is Seth Dalmia married?

He is a Nizam amongst the Marwaris and no one knows his exact score.

Can Maulana Azad speak?

No. The crimes of Muslims have made him dumb. But being a brave old Arab, he can still whisper in the hypersensitive ears of Pandit Nehru. And Nehru turns the whisper into a nation's thunder.

K. L. KUMARI (Poona)

What do you think of Bhupat's patriotism?

A criminal has no country, nor an altar. He is cursed alike by God and man.

BASANTI GANGULY (Didwana, Rajasthan)

Does winking at a girl amount to an outrage of her modesty?

Yes, and it is a crime in law.

S. JAGJIT KAUR (Kuala Lumpur, Malaya)

Are people happy in Kashmir?

Never were the Kashmiris more happy. As wards of two nations they are making hay while the sun is shining on both sides for them.

E. R. S. VASAN (Secunderabad)

Do you know everybody that is somebody in Bombay?

I hardly know a dozen people outside my film family because I don't go to clubs, parties and other places where on half-a-peg of illicit liquor they assassinate a dozen characters.

K. A. K. AYYANGAR (Madras)

How is it that Azad never opens his mouth?

Because when he does he only shows his teeth. And who wants to see an Arab's teeth?

Did you love and respect Mahatma?

Yes, the man and I still do. But not his political stunts.

Do stars pray?

Only when they see a producer at the door.

MOHANSINGH S. (Bombay)

Noted American columnist, Louis Fischer, says India has made more progress in the first five years of freedom than did Russia in the first five years after revolution. Do you subscribe to this view?

Fischer writes for a living and talks for selling his books. A sales talk should not be given any importance—least of all from an American.

What will be the outcome of the Socialist—K. M. P. P. merger?

They will quarrel before the next elections and nothing will come out. It is a homosexual union between two frustrated groups of the same species.

Between illicit love and illicit liquor, which is more dangerous?

From one picture to another, Shyama is jumping up like a grasshopper learning nothing. Here is one more of her assignments, "Nishan Danka", directed by Jayant Desai for Saroj Pictures.

THE TEAM THAT SET THE INDUSTRY TALKING !

THE PAIR THAT GAVE "ALBELA"

THE WONDERFUL ENTERTAINMENT OF

1952

NOW BRINGS

1953's

SENSATIONAL MUSICAL

MELODRAMA

'JHAMELA'

Starring:

GEETA BALI & BHAGWAN

Music:

C. RAMCHANDRA

Lyrics:

RAJENDRA KRISHNA

Produced & Directed By

BHAGWAN

BHAGWAN ART PRODUCTIONS, Jagriti Studios, Chembur.

World Rights: Commercial Finance Corp., 111, Mahatma Gandhi Road, Bombay 1.

Illicit love often brings home an illegitimate baby while illicit liquor hastens legitimate death.

What part have women played in your life?

They have upset my digestion, given me ulcers, thrown me into volcanic temper and cut short 25% of my life. But they have brought colour into my life and I would rather have a short colourful life than a long drab existence.

M. A. BADRUDDIN (Bombay)

What happens when Mrs. Krishna Raj Kapoor meets Nargis?

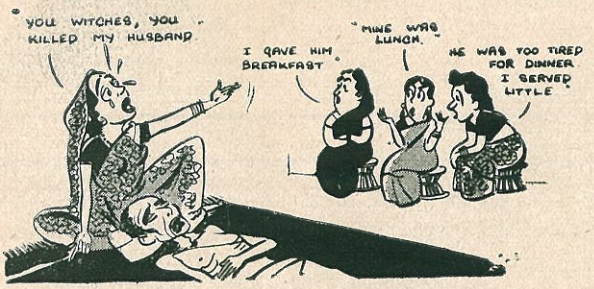
The meal of her little baby becomes a bit sour perhaps but then it is difficult to crush mothers even under mountains of misfortunes.

"PUT SOME SUGAR ON HIS LIPS, KRISHNA"
"FOR THIS MILK THE SUGAR SUPPLY IS FROM INSIDE, NARGIS"
"HE HATES MILK WHENEVER AUNTIE COMES"

R. S. KATAREY (Gwalior)

My wife before leaving for her parents' house has engaged for me a female cook aged 60 years and has advised me that if I find this cook's work unsatisfactory, I can engage another cook of the same age. i. e. my wife and myself have thus entered into a contract of 60 years' age. I find this cook's work unsatisfactory (for reasons best known to me) and wish to engage three female cooks, of 20 years age each, thus totalling the contracted age of 60 years. If I do so, would there be any breach of contract from my side?

No, but if the 20-year olds start operations on you, your wife will be a widow within a month.



MOHANSINGH S. (Bombay)

Whose hidden hand do you perceive behind this "Mulki" agitation in Hyderabad?

Considering that people from other provinces are pushing out local talent, the agitation has a lot of justifiction though the word "Mulki" is unfortunate. That word vitiates the cause and makes it parochial. As usual the local Muslims and Communists are behind all the trouble. These people are always ready to capitalize the discontent of others to suit their own ends.

Will you put down proficiency in music as a must for a rich man's wife?

What has music to do with sex, status, poverty or riches? Music is the melodious breath of divinity and a person who is proficient in it is a blessed soul. Money can do a lot of things but cannot put divine melody in a crowing throat.

Do you advocate the partitioning of Kashmir?

Yes, otherwise over 10 lakhs non-Muslims will have to be written off.

Why did the A. I. C. C. turn down a private resolution demanding the abolition of the institution of Rajpramukhs?

It is an impertinence to ask why in Nehru's empire.

How many times daily do you pray to God?

Mehboob remembers God five times a day. I am worse. I am seized by Him all the time.

RS. 1000|- EVERY MONTH !
IN 27 PRIZES !

The following prizes will be awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 290|- and one copy of "Grey Dust"; 2nd Prize: Rs. 190|- and a copy; 3rd Prize: Rs. 90|- and a copy; 4th Prize: Rs. 70|- and a copy; 5th Prize: Rs. 40|- and a copy; 6th Prize: Rs. 30|- and a copy; 7th Prize: Rs. 20|- and a copy and 20 consolation Prizes of one copy of "Grey Dust" each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR NOVEMBER

1st Prize to Miss U. Pai (Bombay); 2nd Prize to Mohan S. Ahluwalia (Jhansi); 3rd Prize to Mohansingh S. (Bombay); 4th Prize to Suresh Chander (Allahabad); 5th Prize to G. Veera Raju (Madras); 6th Prize to Miss Sushma (Mainpuri, U. P.); 7th Prize to K. Subrayan (Madras); and 20 consolation prizes to the following:—P. Bhattacharya (New Delhi); E. K. Nair (Rangoon); Miss Kamala Naidu (Hyderabad Dn.); Shiv Charan Singh (Johore, Malaya); Maung Ni (Akyab, Burma); Mrs. Nayyara Hiy Baig (Trimulgherry Dn.); K. Indran (Puchong, Malaya); Mrs. Vijaya Madhavan (Kadirur); Deonath (Trinidad, B. W. I.); Ravinder Duggal (Meerut); M. Annamalai (Papanasam); Miss P. M. Jayasundera (Wellawa, Ceylon); Sunder Singh (Suva, Fiji); Kapoor (Djakarta, Indonesia); Sarla Rani Gupta (Hapur); H. N. Seshadri (Mysore); M. S. Sampath (Dodballapur); R. Shankaran (Madras); K. S. K. Nair (Jamshedpur) and R. S. Katarey (Gwalior). Money orders and copies are being sent to all the prize winners.

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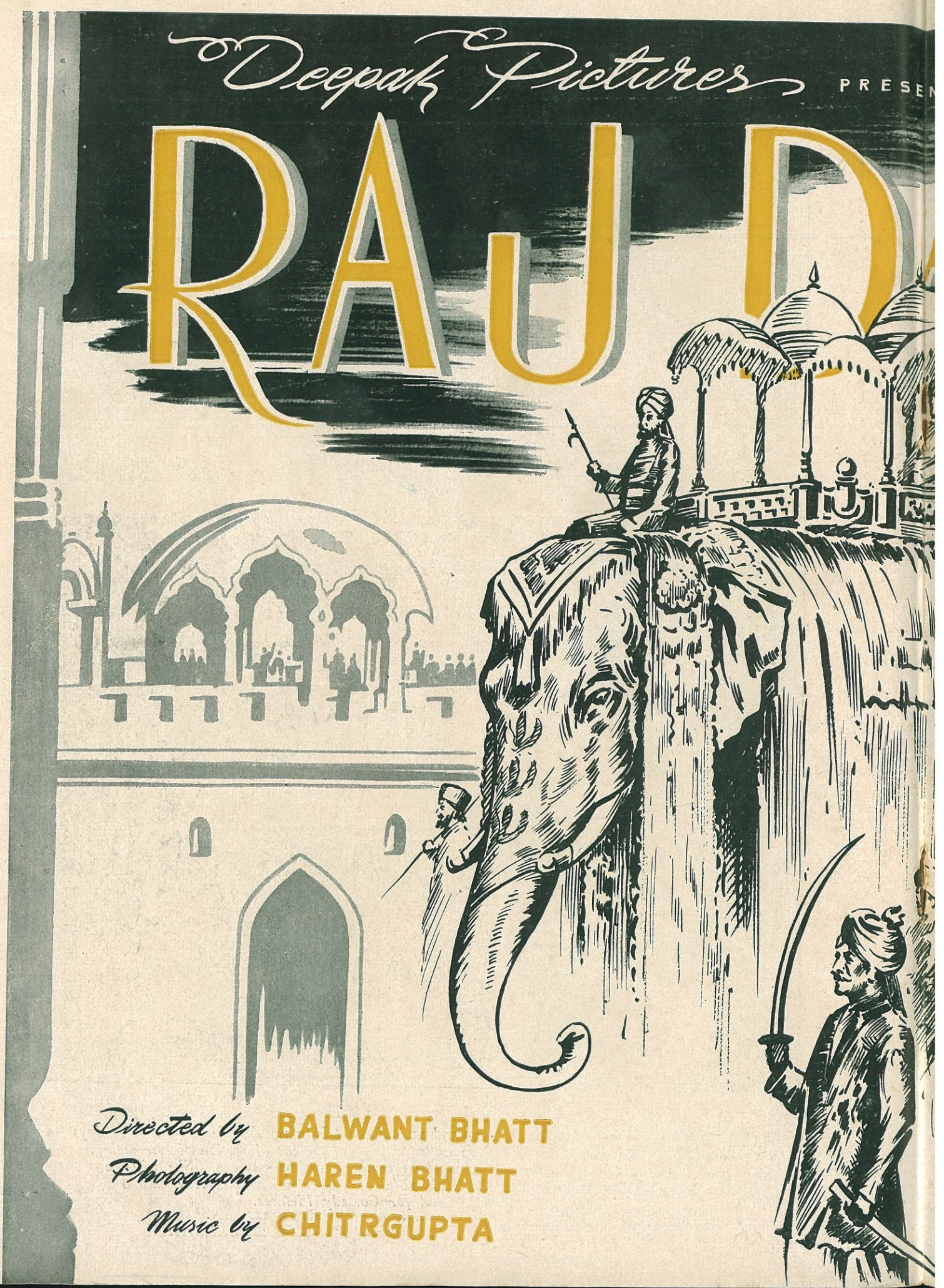
Produced by:- ASHA BISWAS • Music:- ANIL BISWAS.

VARIETY PRODUCTIONS 225 Famous Cine Labs & Studios Ltd Mahalaxmi Bombay 11

RUPA VARMAN —
More and more educated women from good society are taking up the film career these days and bringing to our screen a mature understanding of the art of motion picture acting. Rupa Varman is one of the new ones who recently joined the screen. She will be soon seen in a hilarious comedy "Malika Salomi", directed by Mohd. Hussein and produced by Naresh Kaul for Comedy Pictures.

Deepak Pictures PRESEN

RAJ D



Directed by BALWANT BHATT

Photography HAREN BHATT

Music by CHITRGUPTA

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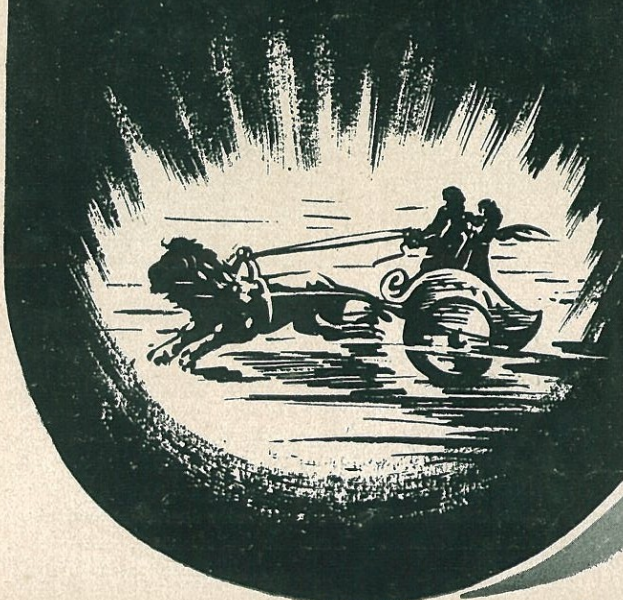

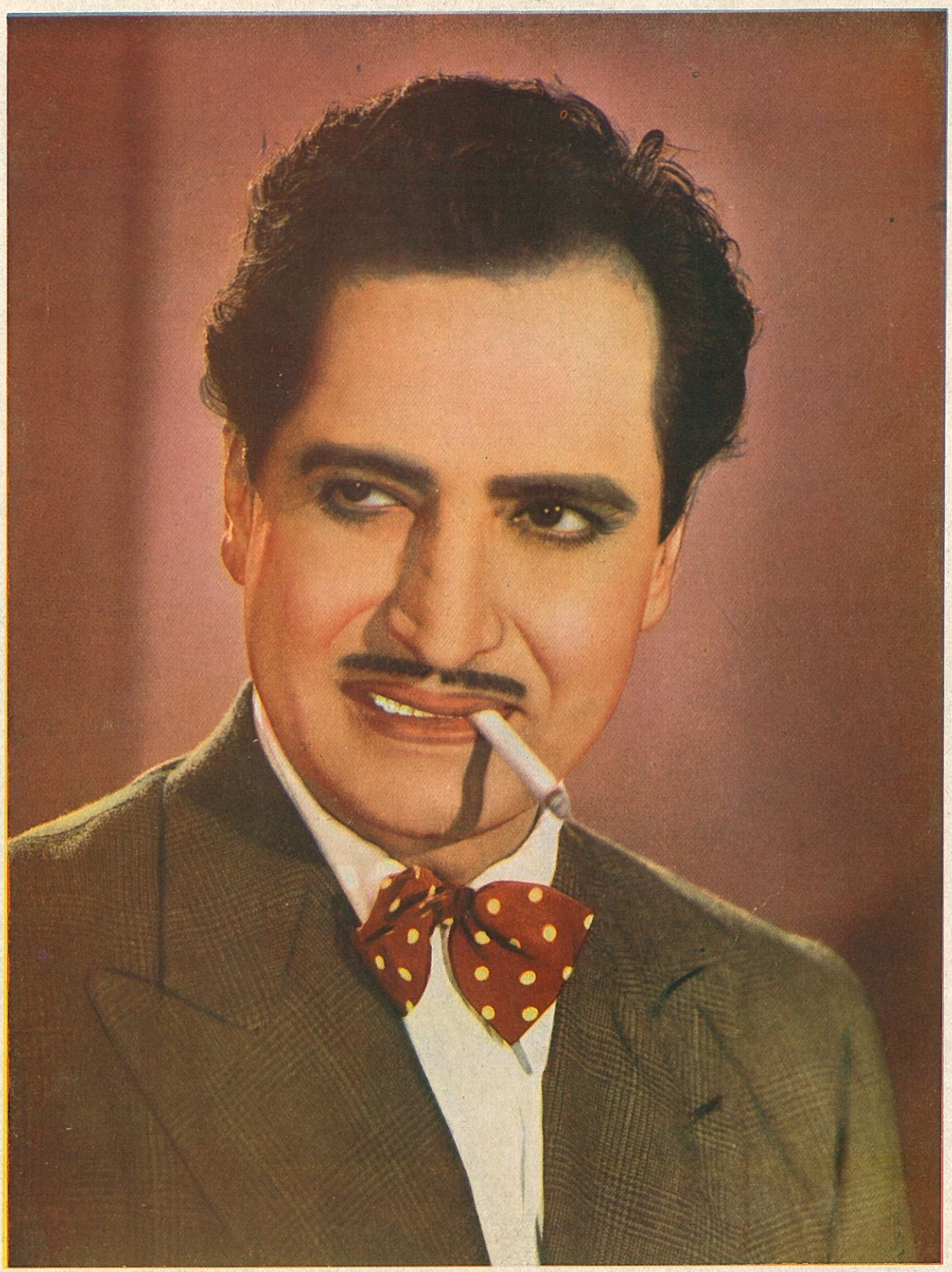

PRAN—

Screen villainy is a rare and difficult art in a world of crooks where sinners stalk the world in the garb of saints. It is a Jekyll and Hyde existence for a good man like Pran to play the villain on the screen and live the life of a gentleman away from it. But when one has a family with a wife and children, the mask one wears is of no consequence so long as it brings the bread home. Pran is India's most polished villain of the screen, the man who has blasted many married homes in film stories to keep his own going. His present assignments are too many to name but here are some pictures where he attracts attention: "Sanskar", "Ansoo", "Malkin", "Lakeerain", "Angaray", "Alif Leila" and "Baghi".

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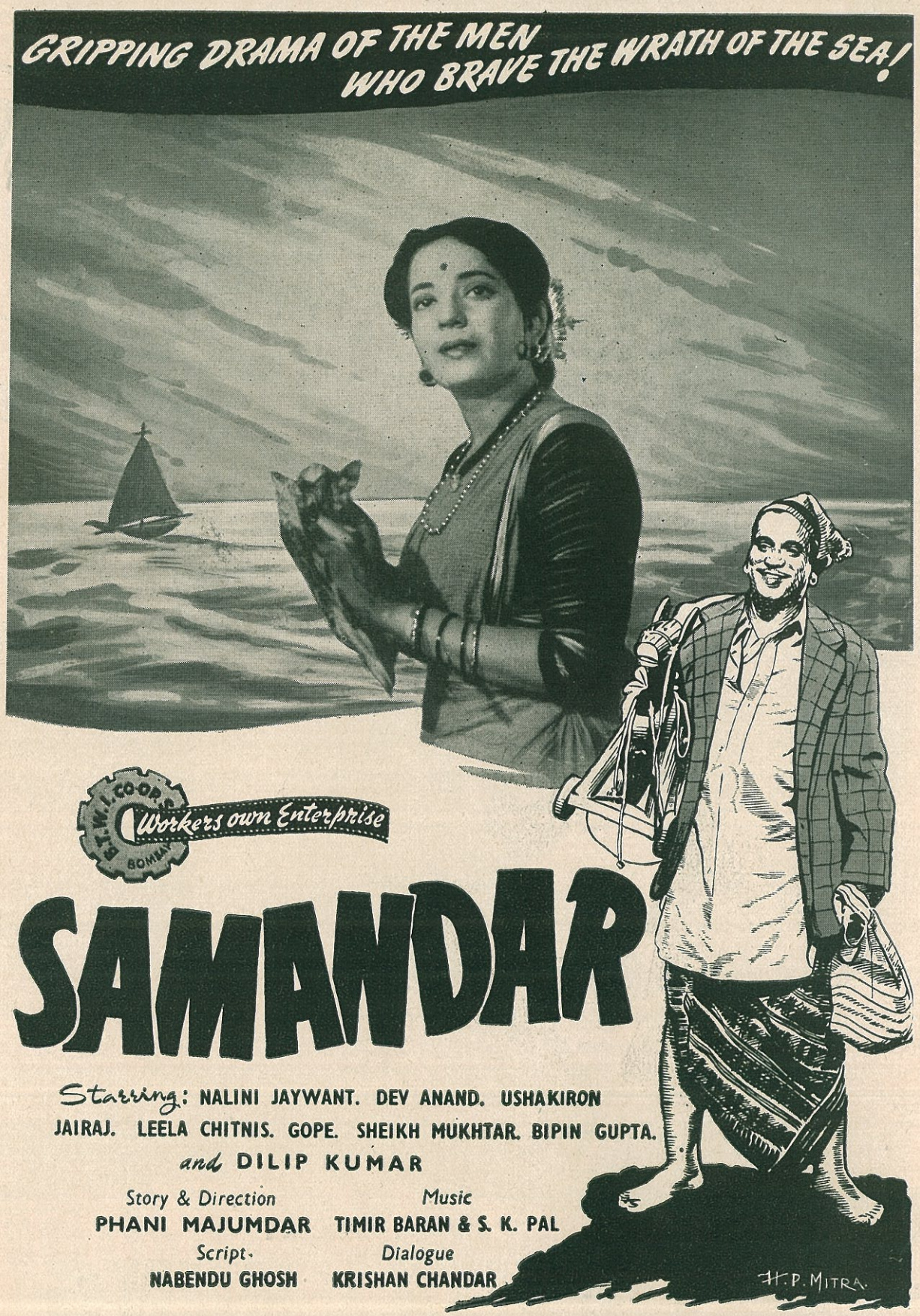
GRIPPING DRAMA OF THE MEN WHO BRAVE THE WRATH OF THE SEA!



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and DILIP KUMAR

Story & Direction
PHANI MAJUMDAR

Music
TIMIR BARAN & S. K. PAL

Script
NABENDU GHOSH

Dialogue
KRISHAN CHANDAR

For particulars:

Bombay Talkies Workers' Industrial Co-operative Society Ltd.,

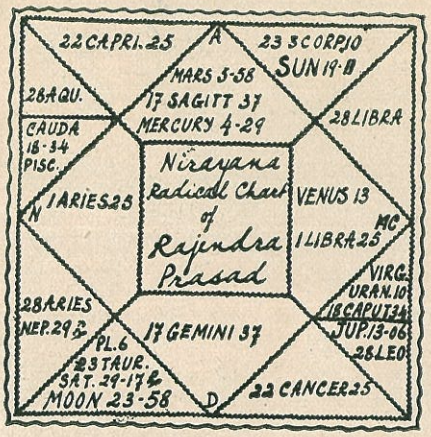
Himansu Rai Road, Malad, Bombay.

Dr. Rajendra Prasad, India's Ideal President!

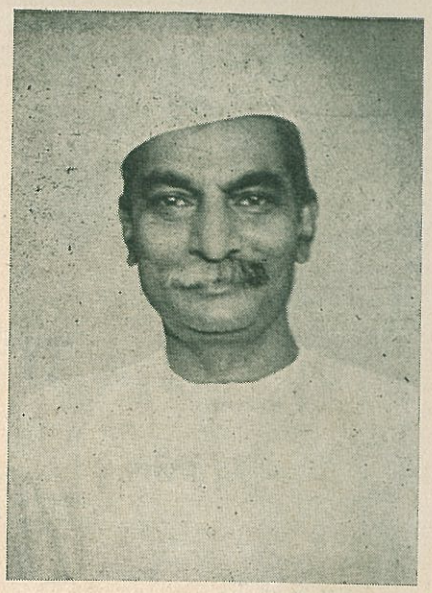
The Good Shepherd of 350 Million Flock!

[The world is not anxious to know more about a good and virtuous man but India is fortunate in having such a man as its first President. In case virtue raises questions in some minds, they will be answered directly by Mr. Phyruz Canteenwala, Bombay's popular astrologer, from his residence at C. 24 Nowroz Baug, Lal Baag, Bombay 12. The Editor.]

Dr. Rajendra Prasad, the President of India, was born in the auspicious morn of Wednesday, December 3, 1884 at 8-37 a.m. (local mean time) near Arrah in Bihar when the exalted Jupiter, the lord of the rising sign Sagittarius, is in rapt sextile with Venus and in trine with conjoined Mercury—Mars in the ascendant of his natal chart. The benefic currents of this planetary aspect endow this shining luminary with the rare self-perfecting traits that distinguish him as the crowning prince of the modern Republic of India. The keywords which explain his philosophy of life are perfection, generosity, harmony and realism. Under the benevolent benison of Jupiter, the Great Benefic, he always wears a munificent smile and with the rare philanthropic fire is ever eager to dedicate his life to any humanitarian cause. The most ennobling virtues, which a few in the world prize, are his unswerving devotion to duty and selfless sacrifice to the greatest degree feasible winning him an honoured place in the history of the nation. By the benign trine of Jupiter with Mars he is imbued with unstinting loyalty that characterises him as the most trustworthy champion of the tenets of Mahatma Gandhi and one of the main pillars in upbuilding the future of the infant Republic of India. The Mercurian sapience, the Martian will, the soulful love of Venus and the Jupitarian heart of charity harmonise to glorify him as the most brilliant gem in India's non-violent field of freedom and cultural heritage.



The two women have achieved the impossible, which means some really sensible bit of work. How they did it no one can say but both Miss Henderson and Mrs. Sushila Rani Patel don't miss the opportunity of pointing it out to Editor Patel. The swollen-headed Editor is puzzled and Miss Henderson is getting a kick out of that puzzled expression.



India's first President, Dr. Rajendra Prasad, recently gave away three lakhs of rupees and his future income from the sale of his books to create a Trust for the uplift of women.

FOLLOWS HIS CONSCIENCE

Owing to the mutable fiery sign Sagittarius rising in the eighteenth degree, his reliability is the promising flower in the garland of virtues which Fate has ordained. He is the rare gifted soul who by the courage of his convictions idealises himself as the leading light in spheres of party administration and spiritual advance. The achievement of perfect living is his most cherished ideal for living a successful and happy life. To attain this, he chalks out a mandate that maintains a balance between work, study and relaxation. By his candid, sober, unassuming, unambitious, open and generous attitude he wins the admiration of his associates and by his refreshing candour, hospitality and engaging manner of speech attracts the good-will of the world.

Under this sign of the Archer he has discriminating tastes and is discreet enough to limit his indulgence. He always craves for the best. Since he is rightly guided by his intuition, he usually emerges successfully from any issue by following the dictates of his conscience. As he has a penchant for children, literature and art, his dwelling reflects his true tastes in the things he loves. He seldom cares to compromise, for he strives to aim at the highest at all times. All in all, he evinces excellent qualities being an optimistic, industrious, affable, tolerant and dignified personage.

THE GOOD SHEPHERD

The Sun, posited in the second Decan of Scorpio, reveals that he is prone to be very much of a realist hoping for the highest good possible in every sphere of activity. For this reason he is able to advance to an authoritative position for the executive angle of his personality seeks vent for his independent opinion.

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The Nehru Jacket stage in modern young men is usually a pseudo-intellectual pose with the chin on the palm and eyes on the horizon. The mind of course wanders like that of the man after whom the jacket is named. Here is Abhi Bhattacharya aping Nehru in "Naina", a social story, directed by Ravindra Dave for Chandu Studios.

He is well known as a helper to his associates but however, he does not allow social obligations to impinge on his personal schedule. His routine is of primary importance, and he works with a conscientiousness that has few equals.

The love of sharing his happiness is the pivotal point around which his heart's desires revolve.

The Moon in the third Decan of Taurus presages that intuitively he has a great capacity for sympathy, love, and compassion. He is similar to the keeper of the flock, wishing to make everyone around him happy, regardless of the sacrifice entailed. Despite his generosity and tolerance, there is one thing he does not contemplate with ease, and that is unsystematic living or thinking. There are no shades in his mental make-up—things are either right or wrong. This is why he finds it difficult to compromise since in his own dealings with people he is honest to the greatest degree possible.

The emotional and passionate conjunction, of Mercury and Mars which rule the seventh House of marriage and fifth House of love respectively, is in benefic trine with Jupiter and in sextile with Venus. As a result of this he is an ardent companion and has ideal marriage qualities for a perfect match. Since Mars rules the fifth House of Aries which denotes progeny, he is fortunate in having many children.

EXPLOITED BY NEHRU

Venus, posited in the tenth House, is the chief planet influencing his occupation and honour. Since this planet is in extremely propitious triple sextile with Jupiter, Mars and Mercury, he is throned by Fate to the highest rank of administration. And as Venus occupies the tenth House of Libra, symbolised by the Balance, law is his natural calling. And as Jupiter, ruling the spirit world and the ninth House of religion, lends a rapt sextile touch to Venus, he is naturally absorbed in religious rites and philosophy.

Nevertheless, the Sun, the lord of the ninth House of religion, is in opposition to Saturn which rules his mind. Uranus, the ruler of the third mental House, is in double square with Mars and Mercury and Jupiter, the governor of the third mental House of the intercepted sign Pisces, is in parting square with the Sun. As a consequence of these malevolent aspects his logic in religious philosophy is often tinged with the dogmatic hue of the puritanic cult tending to shackle the modern concept of scientific investigation. By such solemn sentimentality dominating his entire outlook he is averse to plunge in active politics.

Besides, the planet Mercury is in malefic square with Uranus which governs the third mental House of Aquarius. Since Mercury is the lord of both the seventh House (Gemini) of public relations and the ninth House (Virgo) of religious sentiments and as Uranus, the governor of the third mental House of Aquarius is posited in the ninth House, he belongs to the ethical school of savants striving to influence his mind over matter. And as he is a victim of uncertain political ideologies he lacks the administrative expediency and the necessary grasp over the mass mind. For this reason the President has been ordained by Mr. Nehru's destiny to be his chosen medium for executing his autocratic directives under the democratic Constitution of the Indian Republic. Thus, due to such administrative foibles, the President has virtually reduced himself to an ornamental head of the State as shown by his recent undemocratic stand in favour of the Bombay State Government's Multiple Point Sales Tax ultra vires of the Indian Constitution.

SIX YEARS MORE

In the course of the last three months (September 3 to December 2, 1952) of his sixty-eighth year the planet Mercury is in benefic trine with Venus and in malefic opposition to Jupiter. Uranus is in adverse square with the degree of the meridian. And the sub-period (Antardasha) of the Moon runs in the major period (Mahadasha) of Mercury. These aspects and the Dasha are portentous of unsteady health accompanied by errors in his administrative pursuit chiefly due to the heavy affliction of Uranus which rules his mind. The Moon, the lord of the eighth House of death, is situated in the sixth House of Taurus which rules his health. Since the Moon governing the region of the heart, is debilitated by position, he is destined to suffer in health, particularly owing to affliction of the heart, during the duration of the Moon's Antardasha in Mercury.

Ready and waiting for the tussle with life, Kamini Kaushal gives a rare performance as a woman of the world in "Aas" produced and directed by Devendra Goel.

The first two months of his sixty-ninth year are generally adverse in respect of health. The next five months are somewhat fortunate. And the last five months are portentous of indisposition mainly due to the malefic sesquiquadrate aspect between the Moon and Cauda (Ketu).

His seventieth, seventy-first, seventy-second and seventy-third years will prove favourable in personal and administrative affairs accompanied by indisposition. During these years the Antardashas of Caput (Rahu) and Jupiter in Mercury will prove conducive in his everyday sphere of activity. However, in the early months of his seventy-third year he will leave the presidentship.

During his seventy-fourth year his health will aggravate and particularly towards the close of the year his condition will take a sudden acute turn under the final fatal Antardasha of Saturn in Mercury ending his sublunar existence.

For Particulars Contact :—

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OUR REVIEW

Phani Majumdar Saves "Tamasha" !

Good Time-Killer With Complimentary Ticket !

★
☆☆

Bombay Talkies' "Tamasha" proves that a good director can put interest even in a picture which is based on a sick and stupid story. S. N. Banerji provided Phani Majumdar with an incredible and illogical hotch-potch and probably felt delighted at the thought that another of his story was destined to bring discredit to a director, having already scored a success of this kind in "Diwana". But Phani disappoints the fellow by turning his stupidity into an interest-sustaining picture. That's tough luck for Banerji!

"Tamasha" is not a gripping picture. It does not interest a lot, nor does it amuse a great deal but seeing the kind of silly story Phani had at his disposal and the way he has striven to infuse humour and interest into every scene, we think he has done more than anybody could expect of him and certainly much more than Banerji ever expected. The whole story is told in a lighter vein, as far removed from unnecessary drama as Phani could manage. Phani has throughout kept the emphasis on comedy which is a wise decision because even though the comedy is ineffective most of the time, it yet saves the picture from sinking into the gutter of unnecessary serious pretensions.

YOUNGSTER IN LOVE

Dilip is the grandson of a wealthy oldster, Rai Bahadur Durlabh Chand and is in love with a screen-aspirant dancer Nayantara. The oldster doesn't like the youngster to have anything to do with Nayantara, who, he not wrongly thinks, is a crooked woman or at any rate a woman without a sufficiently clean reputation. Dilip, of course like any warm-blooded chicken disregards the old rooster's wish and continues to meet Nayantara.

Not in a hurry to accept defeat, Rai Bahadur goes into a conspiracy with his doctor and pretends to be seriously ill and a group of doctors announces the serious condition of Rai Bahadur in tones loud enough for Dilip's ears. Dilip tries to console his grandfather but the old man refuses to even see the face of a grandson who loves a dancer. Therefore to amend matters, Dilip declares that he no longer loves the dancer and that instead his affections are now directed at a respectable girl. But Rai Bahadur insists on Dilip bringing that respectable girl before the dying grandfather.

Caught in his own lie Dilip goes on a respectable-looking-girl hunt and aided by Nayantara and her stooges manages to hire a girl to pose as his beloved. Rai Bahadur is taken in by the hoax and quickly jumps out of the death-bed thus disappointing Dilip and Nayantara who expected to cremate him after he had seen Dilip's respectable beloved.

So Dilip once again starts meeting Nayantara and the cunning gaffer of a Rai Bahadur in turn again pretends to be dying. Once again Dilip goes to the old girl Kiran requesting her to do the act but this time Kiran turns Dilip out of her house, having found a soft corner for Rai Bahadur. However, after Dilip goes away dis-

When left to themselves women become friends pretty soon. But show them a man within a mile and watch them change the expression of their teeth. Kamini Kaushal and Usha Kiran are happy in "Jhanjar", a social story of New Sai Productions Ltd.

Tickling a man is an old womanly habit but a woman shouldn't do it too often because then the man turns round and traffic stops. Watch Kamini Kaushal worrying Sajjan in "Jhanjar", produced by C. Ramchandra.

And they even dress each other's wounds and feed each other with the spoon as if they were the only women left on the Crusoe Island. Usha Kiran is giving a spoonful of love to Kamini Kaushal in "Jhanjar", directed by Kidar Sharma.

appointed, Kiran changes her mind and desides to go to Rai Bahadur, who persuades Kiran to stay in his house and look after himself and Dilip. Soon follows Dilip with a tall story that Kiran is dead in a cholera epidemic and after making a fool of himself, both as a character and as an actor, begins to notice Kiran's charms. The moment he discovers that Nayantara only covets his money while she loves one Ashok Kumar, an actor, Dilip unhesitatingly falls in love with Kiran.

But being no ordinary crook Nayantara plays her trump card and manages to get Dilip to stay in her house for a few days. During this time she gets her stooges to take a few photographs of herself and Dilip in compromising positions and having got these she threatens Dilip with legal proceedings and defamation if he refuses to marry her. This is a stupid situation because Dilip could have married Nayantara and still not let her have any hold on his money, the main thing for which she had laid the trap.

Anyway, Dilip returns home sadder and wiser and tries to explain things to his grandfather but Rai Bahadur refuses to listen and arranges Dilip's marriage with Kiran. Just before the marriage Nayantara arrives on the scene and repeats all the threats before Rai Bahadur himself. In a childish climax cheques are flourished, photographs are thrown about, guns are whipped out till it all ends smoothly when Nayantara's lover Ashok walks in leisurely and releases the young colt from the clutches of the wily mare by handing over all the embarrassing documents to the grandfather.

WELL HANDLED

It is apparent, even without a scrutiny, that the story offers scope neither for intelligent comedy nor for anything sensibly serious. The plot, the characters and the main situations are all incredible and silly. Still there is interest and sometimes even amusement in individual scenes for which we must hold Phani Majumdar guilty and acquit Banerji of any responsibility.

The picture has better than tolerable production values. Photography and recording are both satisfactory and so are sets, dialogue and music. Phani's direction is, of course, good.

Dev Anand as Dilip puts over spineless work and never seems to be at home either in comedy or in serious drama. Somebody will have to invent new emotions for Dev Anand as the existing ones don't seem to interest him. Meena Kumari as Kiran is not bad though she is likely to take some time before she can show that emotional depth in her. Bipin Gupta is simply in love with his voice which constantly rings with the artificiality of stage and he also doesn't seem to care much for pronunciation, a fault which of all people Phani Majumdar couldn't be expected to correct. Kaushalya does not look much of a vamp and this is no compliment. She acts badly.

The two good performances, however, come from the Ganguli brothers, Ashok Kumar and his brother Kishore Kumar. Ashok walks into his limited scenes exuding experience and confidence, sometimes even to the apparent irritation of other characters. Kishore does some crank comedy and manages to tickle inspite of his sickly and ungroomed looks.

In short, Bombay Talkies' "Tamasha" is not a bad show and can be risked at a useless friend's expense.

TAMASHA

Producers:	**Bombay Talkies Ltd.**
Language:	**Hindustani**
Story:	**S. N. Banerji**
Dialogue:	**Krishan Chander**
Lyrics:	**Bharat Vyas**
Music:	**Late Khemchand Prakash and Manna Dey**
Photography:	**Roque M. Layton**
Sound:	**Sherali R. Pabani**
Cast:	**Ashok Kumar, Dev Anand, Meena Kumari, Bipin Gupta, Kaushalya, Kishore, Randhir etc.**
Released At:	**Royal Opera House, Bombay**
Date of Release:	**12th September 1952**

Directed By:
PHANI MAJUMDAR

When confused and lost even women remember God. Watch Purnima invoking His aid in "Aurat", a costume drama directed by Bhagwandas and Suryakumar for Varma Films.

OUR REVIEW

"Jaal" Entertains With A Blush!

Guru Dutt Directs Well But Not Vigorously!

Filmart's "Jaal" is a feather-weight entertainer with a simple story, light philosophy and attractive music. For the producers of a thought-provoking picture like "Buzdil" it may not be a bouquet-winner but for director Guru Dutt it is quite an achievement. For this picture establishes him as a director who knows much of his job and is no longer an amateur of "Baazi".

Guru Dutt gives a pleasant film in "Jaal" which pleases with its songs, dances and authenticity. It is easy on the eye and light on the mind and without headache on the whole. And these days if a director succeeds in entertaining us without sending us to anodynes, we call him a successful director and do not even mind if he wishes to keep his thinking faculty a family secret. Guru Dutt entertains in "Jaal" with his smooth direction and in future if he only adds more purpose and some power to his presentation he could be included among our intelligent directors.

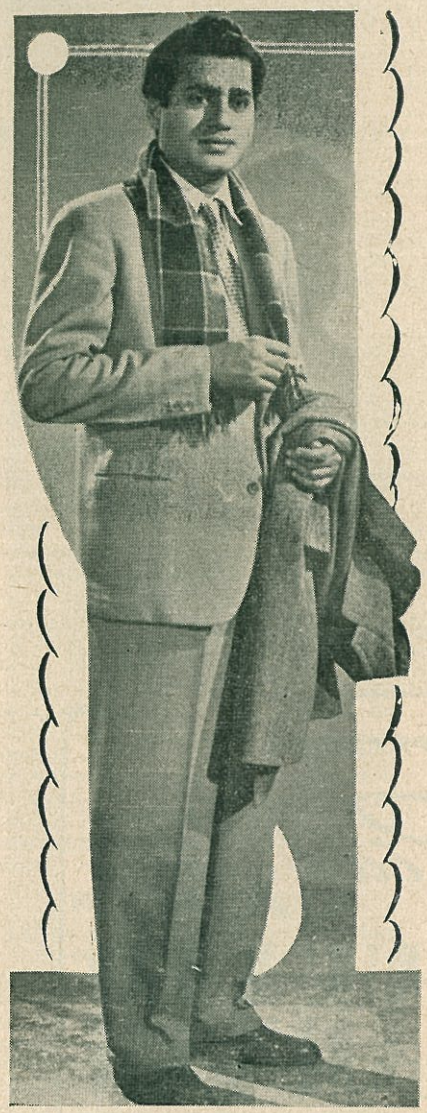
Guru Dutt, however, should not try to hoard his intelligence because hoarding is the wrong way of increasing this commodity. Had he not been niggardly in expending brains on his story Guru Dutt would not have rendered his picture anaemic as he has done now. He fails to concentrate intelligently on the story with the result that he turns a story with powerful potentialities into a tepid, harmless and even impotent affair. There is enough of drama and dynamism in his story but as if afraid of dramatic pitches and climaxes he consistently goes on fusing all the dramatic power by pouring songs over it. Thus the picture hurriedly sails from one song to another with the story lurking somewhere between the songs for anybody to find who bothers to pay it more attention than did the director.

It is commendable to avoid unnecessary lachrymosity, melodrama and moralizing yet it is not the latest trend in picture making to etherize and benumb all the drama in a story. This is precisely what Guru Dutt does in "Jaal", though we do not know whether he does it out of incapability or choice. If it is incapability he should look out and if it is choice it is a wrong choice. Anyway we give him the benefit of doubt this time.

GOLD SMUGGLER OF GOA

The story of "Jaal" is set against the background of some western coast, most probably Goa. Tony and a girl Lissa are members of a gold-smuggling gang. Tony tries to send some gold out of the coast through Lissa but she is detected by the Customs Police and finding her in trouble Tony runs away. Left to her own wits Lissa prefers the saltish waters of the sea than the troubled waters of the land and jumping into the sea she climbs into a boat and hides in it.

Lissa reaches a small fishing village and a young girl Maria, in whose boat she had taken refuge, extends to Lissa the hospi-



The muffler-stage in young men is the milk tooth stage in romance when the young milksop catches the chill and gets high fever at the sight of the first skirt or sari and acts more like a woman than man. Shekhar is evidently at that uncertain muffler stage in "Chingari" a love tale produced and directed by Srivastava for Co-operative Pictures.

tality of her humble home. The addition of a stranger in their house is pleasantly accepted though Lissa's presence does strike ominous to Maria's blind brother Carlo who relies on intuition, a faculty which blind people usually develop.

Soon Tony also makes his appearance in the village in search of gold and straight-away heads for a romance with Maria. Maria tries to be too smart and too cold-blooded but after a couple of duets and dances, the temperature of her blood rises and she requests her suitor Simon to employ Tony among his fishermen, which Simon does though with distrust.

Lissa who had been watching Tony's progress tries to stop Maria from falling into Tony's trap. She even reveals how Tony had ruined her own life because of his greed for gold. But like a woman in love Maria deems herself more golden than gold and brushes aside all the accusations and warnings about the character of her lover. At this Lissa discloses the story of Maria's romance with Tony to Simon and the blind Carlo also takes in the information through his alert ears.

Carlo now does his duty as a brother and advises Maria. Maria also does her duty as a sister and gets engaged to Simon. But the moment Tony sings another song, Maria's blood warms up again and she rushes to hug Tony. Maria takes Tony to a church and gets a vow of fidelity from him and then agrees to run away with him. This Tony fellow, in reality, was running away with gold which he had managed to obtain and all he wanted was Maria's help in providing him with a boat. So in a fine weather Tony and Maria take a boat and sail towards a motor-boat to which Tony wanted to transfer his smuggled gold.

Now Guru Dutt decides to surprise us by a mechanical climax on the high seas when the police begin to chase Tony in another motor-boat. Back in the village Lissa had surrendered giving out the whole story to the police who were now after the gold and gang both. Tony decides to get away fast but his Arab accomplices ask him to choose between the girl and the gold and so leaving Maria to the waves he jumps into the motor-boat and speeds away. The disillusioned Maria is picked up by the police and Carlo, and a minor battle begins between the lawful on one side and the lawless on the other.

After exchanging a lot of gun-shots the characters quit the boats and climb on a high hill for a high climax, where Maria succeeds in persuading Tony to surrender and accept his due punishment. Tony indulges in some repenting which amuses the audience but convinces the heroine. And as Tony is led away by the police, Maria promises him that she will be waiting for him when he returns. This hopeful note provides the happiness in the ending.

WELL DONE AND YET

The picture is interesting because of the pains the director has taken to capture the colour and character of the locale and his other attempts at authenticity. But otherwise the story has been developed in a slow and sluggish manner and worse still in a superficial manner. The picture looks a verveless, cold-blooded, cold-footed, crooning caravan. There is not a single successful dramatic sequence in the whole picture. There were at least half a dozen situations which could have been used for giving dramatic depth and a proper pace to the picture but Guru Dutt runs away from them as if from plague. Apart from his inability to develop the story properly and infuse life and force in it Guru Dutt's direction is diligent.

"JAAL"

Producers:	**Filmart**
Language:	**Hindustani**
Story:	**Guru Dutt**
Dialogue:	**M. A. Lateef**
Lyrics:	**Sahir Ludhianvi**
Music:	**S. D. Burman**
Photography:	**V. K. Murthy**
Cast:	**Geeta Bali, Dev Anand, Purnima, Ram Singh & K. N. Singh etc.**
Released At:	**Kamal, Bombay.**
Date of Release:	**12th September 1952.**

Directed By:
GURU DUTT

There are ways and ways of making a woman attractive. One of them, so popular with the producers, is to dress a woman fully and then undress her slightly at strategic points to hide a lot and show a little and thus make her hurt the eye and the heart. Neelkamal, a newcomer, has taken the offensive in "Shama-Parwana", a love tale produced and directed by K. Bhushan for Filmnagar Studios.

The picture is quite good in sets, costumes and music. While the dialogue is not bad the lyrics are a happy blend of sense and words. Photography is also good though we could have thanked the cameraman for a few pan-focus shots. Recording is defective.

Geeta Bali as Maria gives a good performance. Dev Anand does not look a gold-smuggler one bit. Instead he looks like an opium-smuggler who seems to believe in doping himself also. Purnima is another dead duck in the picture. From the rest the two Singhs, K. N. and Ram, do well in supporting roles. In fine, Filmart's "Jaal" is inherently an impotent picture but still it entertains and entertains well at several places.

IDEAL FILMS BOMBAY

PRESENTS

Siddiqi's

FANNKAAR

Produced by

M. O. SOHAIL

Starring

NAWAB · KAMAL · KANHAYALAL

and ?

Lyrics **KAIFI AZMI**

Music **BULO C. RANI**

Written & Directed by

F. A. SIDDIQI

M. A., B. T

For particulars :- IDEAL FILMS BOMBAY,

Razzaq Manzil, 40, Lady Jamshedji Road, Mahim, Bombay.

Production Office :- **BOMBAY TALKIES STUDIOS, MALAD, BOMBAY.**

OUR REVIEW

"Rangeeli", A Picture For The Crude And Uncouth!

Fast And Furious But Silly And Stupid Entertainment!

In India when a director finds it difficult to make a picture with some intelligence he makes a picture with Rehana. Since intelligence is not easily available to our directors, Rehanas have virtually become substitutes for intelligence in the Indian film industry.

Najam Naqvi has also substituted Rehana for intelligence in "Rangeeli". Probably considering his own pigeon chest to be too weak for the purpose he has relied on Rehana to carry the whole picture on her short and broad figure. But even though Rehana lends the high pretensions and big dimensions of her figure to this picture, "Rangeeli" remains as unimpressive as the face of its director.

It is all about a girl Rangeeli who comes from a class where pilfering and pick-pocketing are the preferred hobbies. Rangeeli earns her living with the help of her limbs. She knows how to profitably use both her hands and feet. While she uses her feet for dancing at a third-rate theatre, she employs her hands for shearing the coat-linings in the town. As usual with every criminal once in a life-time, Rangeeli dials the wrong number when she snips the pocket of Kundan who is an active social worker, particularly a reformer of delinquents.

REFORMER LOCKED

Kundan finds her out but neither brings her to book nor to his reformatory. Instead according to some odd technique of reformation he lets Rangeeli roam the streets and interferes only when the distance between her fingers and the threatened pockets remains a few inches. In the beginning Rangeeli loves her profession too much to give it up only because a fellow, who doesn't seem to have anything else to do, has made it his business to reform her. But when Kundan sticks to her like a shadow and manages to get her out of trouble a number of times, she realizes his good intentions and decides to devote her hands and feet for some honest living as a hotel dancer.

But to make the short story long another crook Chokhe Lal arrives on the scene and stops Rangeeli from reforming herself. He manages to include her in some big-time racketeering. And as usual in our pictures, the usually stupid heroine for the usual stupid reasons does things against her will and conscience, till her reformer boy-friend inhales the usual misunderstanding stuff and goes away leaving the girl at the mercy of the music director and the crooks in the picture. The tragedy reaches the climax when Rangeeli, after doing a lot of silly things, of course all under avoidably 'unavoidable circumstances', unwittingly gets Kundan implicated in a theft case and packed off to prison. However, the moment she comes to know that her reformer, who did not believe in filling the prisons, was himself in one of them, Rangeeli turns to the police and in a final chase scene with jeeps and taxis speeding on the roads, the criminals are killed or caught and the reformer is freed. Rangeeli gets wounded in the process but like all heroines survives the bullet and marries the hero.

Dress her like a goddess or paint her like a devil, a woman becomes what you want her to be. A packet of emotions, a woman takes her shape from her impact with the world. Nirupa Roy, a versatile artist, plays many parts but gives her best in "Bhakta Puran", a costume play produced by Vinod Desai and directed by Dhirubhai Desai for Vinod Films.

NOT DULL BUT STUPID

"Rangeeli" is not a dull picture as it contains an overdose of incidents and as Rehana does not sit still for even a moment. But it is a stupid picture all right because most of the incidents are silly and are merely jammed in to stuff the picture. In this picture there is no proper characterization, no earnest analysis of the issues involved, not even sober story-telling and of course no driving home of the professed point that delinquents should be weaned away from their lawlessness with love and indulgence. The alleged entertainment in the picture is just crude. Since stupidity is stupidity even if it be vigorous, the picture not being dull does not become a reason for its recommendation.

Technically it is a poor picture with photography and recording both being slipshod. While dialogue is not bad, music is too flat.

From the players Rehana overshadows everybody else in the picture and does some sprightly work. But in the initial scenes when she parades dressed up as a boy she looks definitely disgusting. We only wish directors wouldn't take sex in their own hands and expose us to this particular brand of comedy. The new boy, Raj Kumar, has a commendable voice and is not very bad in general appearance but he is woefully camera conscious in close-ups. Probably he realizes more than the director that his face is not meant for close-ups. Nervous at places his work is slightly better than amateurish. Yaqub does the usual kind of work he has done in countless pictures without relief. However, the best work among bit players is given by the Police Inspector. Though conscious in close shots, the fellow looks and talks like a typical Bombay Police Inspector and is probably the first police official of the screen who does not look stupid and scared of the criminals.

In brief, "Rangeeli" is not a dull picture but it is meat for only those people who prefer Rehana to intelligence and do not mind cheap and crude humour sprinkled with plenty of vigorous stupidity.

"RANGEELI"

Producers:	**M & T Films Ltd.**
Language:	**Hindustani**
Story:	**Inder Raj Anand, Vishram Bedekar**
Dialogue:	**Akhtar-ul-Iman**
Lyrics:	**Raja Mehdi, Alikhan**
Music:	**Chic Chocolate**
Photography:	**L. N. Verma**
Sound:	**Pritam Dave**
Cast:	**Rehana, Raj Kumar, S. Nazir, Leela Misra, Yakub etc.**
Released at:	**Imperial, Bombay**
Date of Release:	**12th September 1952**

Directed By:
NAJAM NAQVI

OUR REVIEW

Bal Chhabda Fails In "Doraha"

Thin Story With Thinner Imagination!

A visit to Hollywood is no guarantee of sensible picture-making nor is it a substitute for intelligence in a director. A picture made by a Hollywood-returned director can fail as miserably and appear as stupid as the one made by a director who is not even Elephanta-returned.

The one example we have in mind is Progressive Pictures' "Doraha". This picture is directed by Bal Chhabda, a lad who is reported to have conspired with Hollywood for two long years for the purpose of bettering the lot of the Indian film industry and incidentally his own too. But though Bal Chhabda learnt something about how to put down in black and white his shooting script and how to get call-sheets printed in Hollywood style, he still doesn't seem to have learnt how to make an intelligent picture.

This is rather a pity! Because even though this is Bal's first picture, the way

this man had managed to build an advance reputation for himself on the basis of his Hollywood visit and pious promises, we had expected him to give a picture which would at least hold our interest. But contrary to our expectations and true to our habitual misgivings, "Doraha" turns out to be an extremely dull and drab discourse instead of an interesting picture.

"Doraha" has a very short and slim story. It is the kind of stuff which commercial advertisers could accommodate in their brief press releases. And Bal has adapted such a microscopic story to the screen without caring to enlarge it with interesting incidents. Probably thinking that discovering new incidents would involve a conspiracy with Hollywood all over again, he relied on his own intelligence to stretch the story and succeeded in giving an inordinately stretched story with scarcely stretched imagination.

POET & PAINTER

The story tells about a young college girl who has learnt from her whimsical uncle the art of splashing some paint on a canvas. In the beginning she does not let this paint-flinging tendency get the better of her and she finds time and inclination both to fall in love with a college mate Jyotin, in moulding whom God seemed to have remained uncertain till the end. Because he wears trousers, we must give him the benefit of being mistaken for a man.

Jyotin and Uma do the usual sighing and singing in the usual secluded spots till love becomes so deep-rooted that Jyotin refuses to marry the girl his parents had reserved for him. On Uma's domestic front, her painter-uncle sneezes at her romance and asks her to forget all about love and lovers and devote herself to art.

Whichever the bed, a river one or the other one, women always float on their back. It is safe as Ranjan proves to Bharati in "Baghdad".

Some men don't need the juice of grapes to look like the Ace of Spades. Bhagwan is one of them and he looks it in "Baghdad", a costume fantasy.

So Uma decides to go to Paris for two years to learn more about colours and canvases. This decision of Uma knocks Jyotin out of spirits as he can not do without her. Jyotin pleads and protests but all the same Uma proceeds to Paris leaving Jyotin behind with a permanently long face.

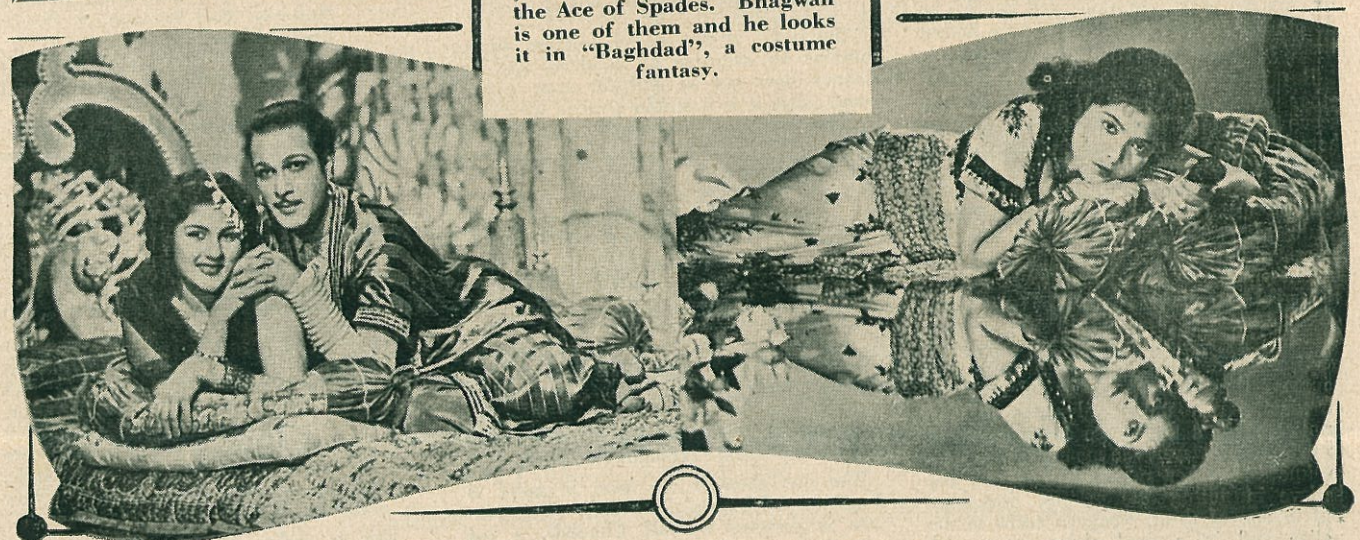
Jyotin now begins to draw a longer face and in due time establishes himself as the living symbol of Melancholy on earth. During the two years that Uma remains in Paris, Bal Chhabda shows Jyotin as doing nothing else in life except crying, sighing, sulking, brooding, frowning, writing letters to Uma, tearing them off, tossing in bed, jumping to the knock of the postman, indulging in emotional smoking and such other things till the fellow absolutely gets on one's nerves and destroys any suspicions one might have had of his manhood by his snivelling and sissyish ways. We wonder why Bal Chhabda couldn't think of something more befitting a man, even if he happened to be love-sick.

Jyotin, however, wishing to extort the last drop of Uma's pity at his plight writes a poem and singing it into a record sends it to her. Uma hears the record and taking a plane returns to India. But on returning Uma pushes Jyotin into a deeper pit of gloom by declaring that she will not be able to marry him as she was already wedded to Art. Jyotin begins to wonder who this guy 'Art' was but probably concluding that whosoever he might be he must be at least more manly than himself, Jyotin decides to do some loud weeping.

He begins to write poetry with such furiousness that soon the literary market is simply inundated with his poems. The newspapers scream about him in head lines and the radio-stations throw open their

Like the cat who plays with the mouse before swallowing it, a woman likes to play with her man before finishing him. Kamal has even made Anwar wear bangles in "Baghdad" produced by Falcon Films.

Waiting to pounce but watching warily so that the victim may not escape. When a woman sets a trap, man becomes a poor mouse. Bharati proves this in "Baghdad" produced by J. B. Lulla and directed by Nanabhai Bhatt.



gates to him. In short, he makes success as a woeful poet and singer. Meanwhile, Uma invites a renowned Italian artist to view her paintings and to comment upon them. This renowned artist, who is supposed to be an Italian but looks a Korean, tells Uma that her paintings are not bad but she can as well sell them to the local junk-dealer who might find something interesting in them, because the artist could not.

Uma thanks the artist out of the house and after destroying all her canvases, drives out in pouring rain to destroy herself. But since destruction of the heroine is not very fashionable, Jyotin manages to follow on her heels and even though Uma jumps down into the sea she remains conscious enough to give Jyotin a smile and an implicit promise of further existence.

A POOR PRODUCTION

The best criticism of the picture is contained in the words Krishan Chander has put into the mouth of the Italian artist when he comments upon Uma's paintings and says that though they had form and colour, they lacked breath of life or feeling. The same criticism applies in toto to "Doraha" which at best is frozen fish.

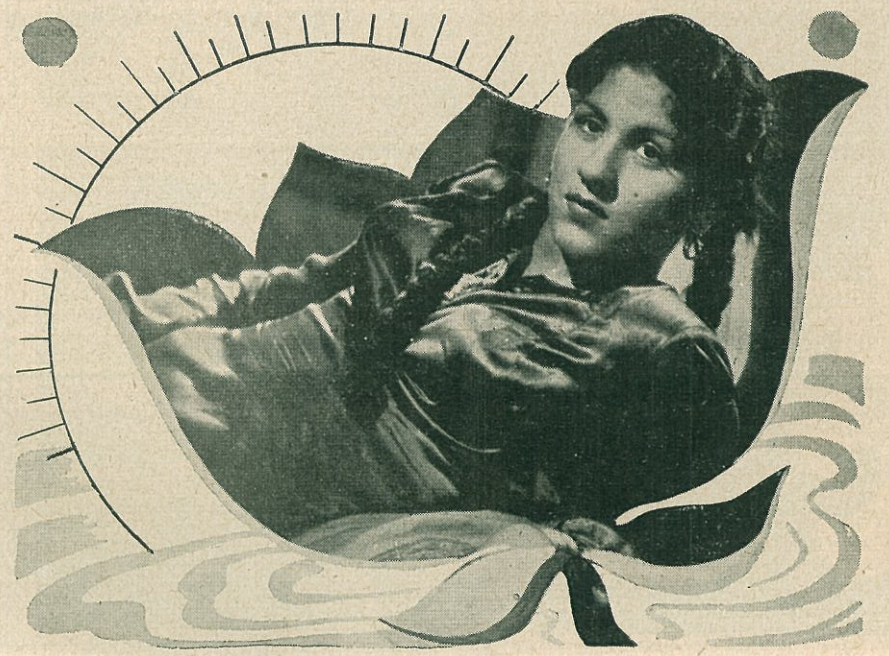
Silly characters move about in silly situations doing silly things, thus making "Doraha" a silly essay on a sensible theme. To incorporate an intelligent idea in one's picture is not difficult but putting it across interestingly and convincingly through a well-knit story and a balanced scenario requires a little more intelligence and imagination than preparing a call-sheet in Hollywood style. Bal Chhabda's story isn't very thrilling and his screenplay is written in a naive and nascent manner. Bal could have tried to sketch his story and characters on more plausible lines instead of wasting time in showing us what happens in examination halls or how disc-recording is done. His direction lacks balance and judgement and he fails to make "Doraha" either interesting or convincing.

Sets and photography are appealing. Recording is slightly defective. Krishan Chander's dialogue is the most interestiing item in the picture. It has wit and purpose, though sometimes wit dominates. Lyrics are the same old model. Excepting a few scraps of tunes the music is very dull.

Women have caused more crimes than money. Pran is on the point of getting it from Ranjan all over Naseem in "Baghi", a thrilling tale produced by Ayoob Khan for Time Films.

From the players Nalini Jaywant and Shekhar perpetrate their presence on the screen most of the time and bring untold misery to the spectator. Both give insipid and stupid performances. Of the two, Shekhar is more intolerable and looks a male-by-mistake. He vies with Nalini Jaywant in delicacy and coquetry and at places utters phrases in such soft tones that we begin to wonder if he is using his mouth at all. In the portion of the screen time left by these two Jagdish Sethi as the aggressive artist is quite at home. K. N. Singh plays a practically one-scene role and makes it one of the most interesting scenes in the picture. Though we wonder why, instead of wasting Singh's talents, Bal Chhabda couldn't have worn a wig and played the role himself. He could have saved some money and it wouldn't have made any difference in this picture. Agha provides moments of relief in yet another patience-taxing picture.

In short, Progressive Pictures' "Doraha" is a dull picture with a deep dye and it proves that Hollywood is not yet selling intelligence.



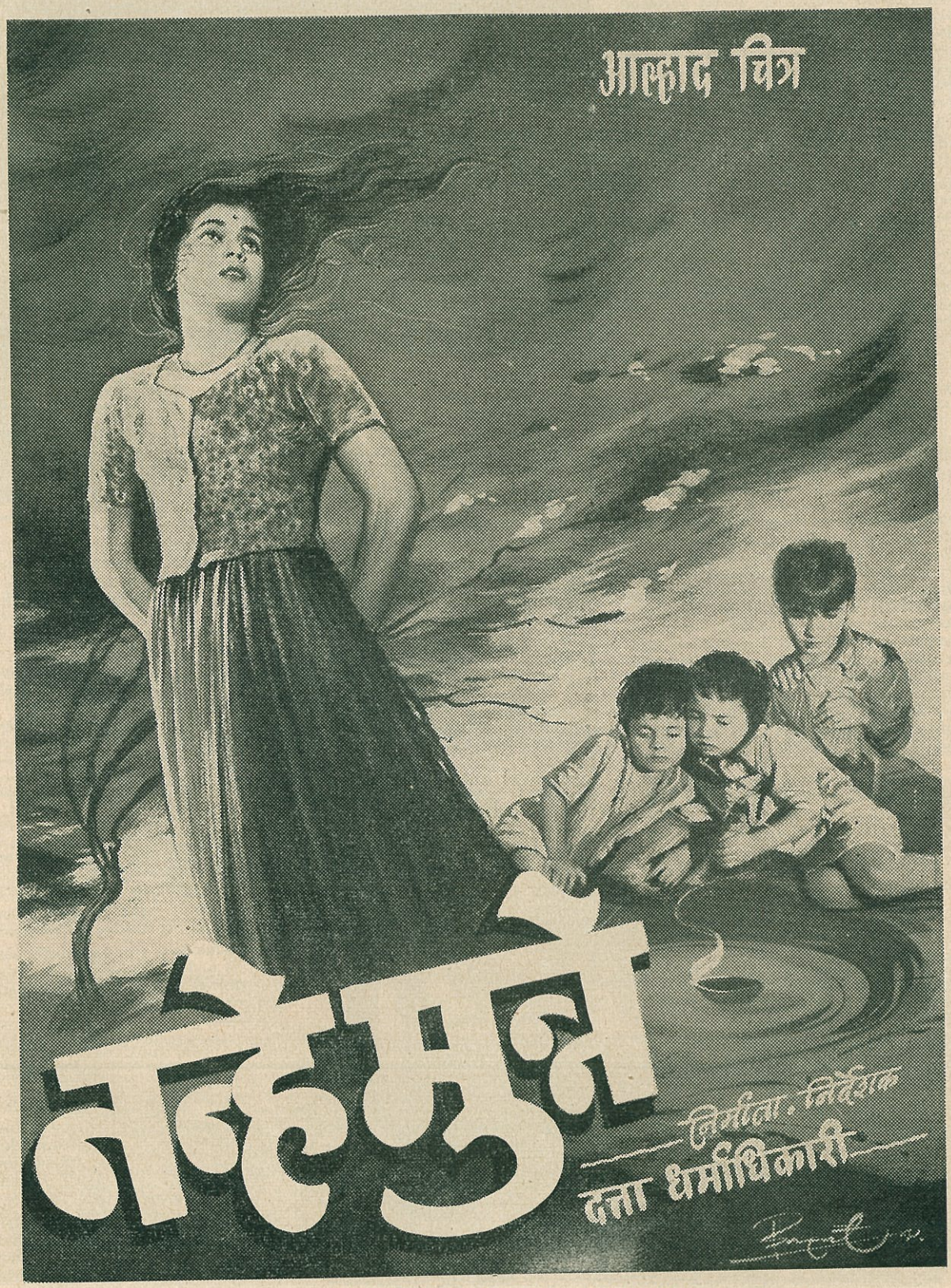
When they are fat on the face they are usually good in the heart. A scheming woman often has sharp features which reflect her designs of the mind. Kamal is too chubby to be that in "Lakeerain", a social story produced and directed by Harbans for Sushil Pictures.

DORAHA

Producers:	**Progressive Pictures**
Language:	**Hindustani**
Story & Screenplay:	**Bal Chhabda**
Dialogue:	**Krishan Chander**
Lyrics:	**Prem Dhavan, Sahir Ludhianvi, Josh**
Music:	**Anil Biswas**
Photography:	**S. Srivastava**
Sound:	**Rajabhau Datir**
Cast:	**Nalini Jaywant, Shekhar, Jagdish Sethi, Agha, Kamal, K. N. Singh etc.**
Released At:	**Minerva, Bombay**
Date of Release.	**12th September 1952**

Directed By:
BAL CHHABDA

NEVER BEFORE SUCH OVERWHELMING PRAISE FOR ANY MOTION PICTURE! - - - - -



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OUR REVIEW

"Mamta" Becomes A Man-Killer!

Gunjal Returns To Punish With Vengeance!

As if the gifts of nature are not dangerous enough, a woman wears plumes to seduce her victim. Look at little Nimmi in a gaudy plumage waiting to peck in "Aan", a Mehboob production.

That old-timer, Director Gunjal, has been dug out of some grave of obscurity after years to direct Nishat Films' "Mamta" produced by Haldia and Sharma. After sitting through the nerve-racking nightmare which he has created we only wish Haldia and Sharma had let him rest wherever he was resting. It would any day be sweeter to be haunted by a ghost than to be haunted by the memory of this picture.

"Mamta" is not a picture. It is noise and a kind of noise that would compel a man to run to any corner of this earth just to escape it. After hearing Gunjal's drum, how we wish the sound film had not been invented! Practically all the characters in this picture seem to suffer from some catarrh of the mouth the way they spray out spittoonfuls of dialogue that compels you to hate the human voice.

Gunjal has his own ideas of a talkie and it is now too late in the day to argue with him. Even the coffin can not cure a hunchback. But next time Haldia and Sharma happen to agree with Gunjal's ideas of picture-making, they should make only one positive print on 16 mm. and show it to their families and friends. That would save them from creating thousands of enemies unnecessarily among picture-goers.

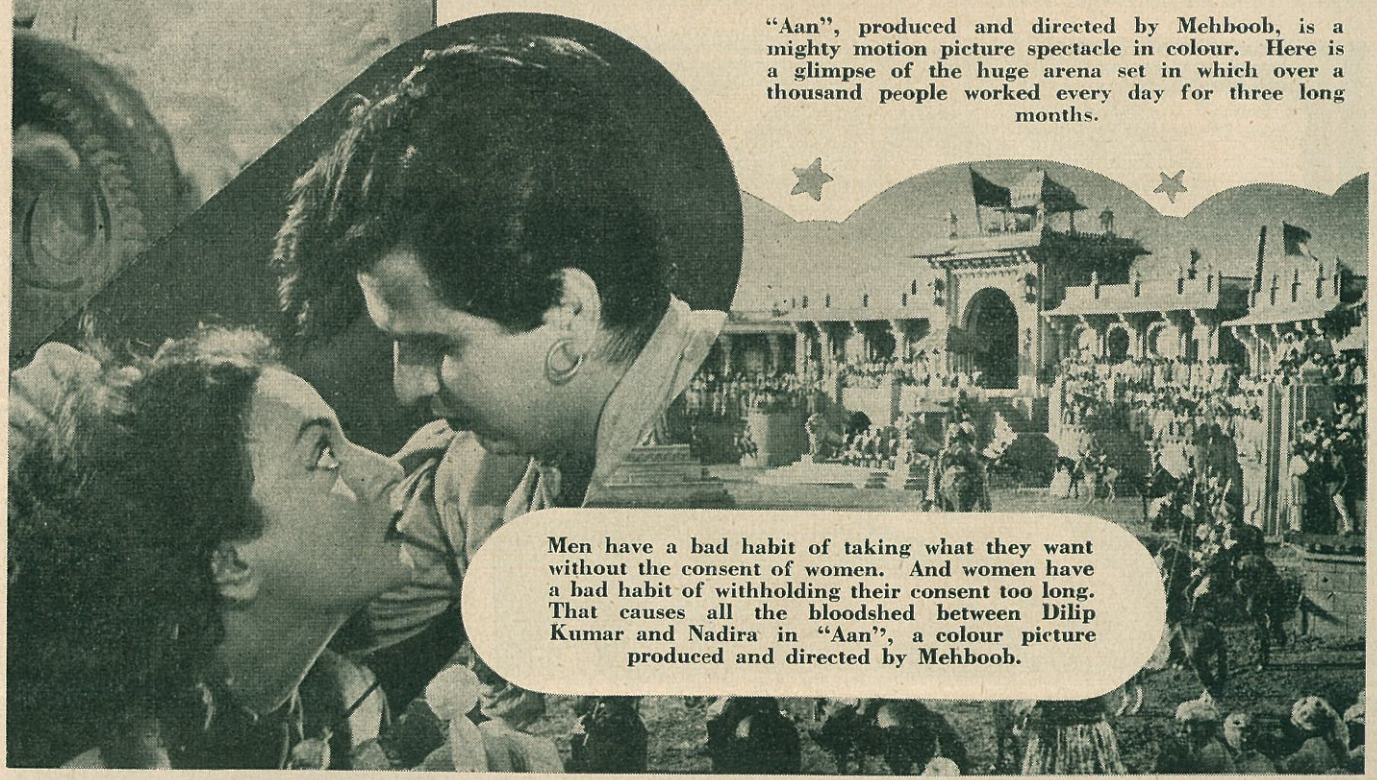
RICH—POOR TRIANGLE

This usual, hackneyed, tear-angling story is about a woman Aruna, the daughter of rich parents, who falls in love with a poet Arvind but moves about with Vinod, thus creating the usual misunderstanding in Vinod. Vinod, being the son of a rich and known family, is selected as the husband-to-be for Aruna. When at a birthday party Arvind hears Aruna's father announce the engagement between Aruna and Vinod, he walks out of the party followed by a pleading and explaining Aruna, who assures him that she loved him only and that the engagement was being forced upon her. Arvind wants proof of this. So they both go to a temple and after garlanding each other declare themselves man and wife in the presence of a stone god.

Vinod, whose misunderstanding had been cleared in an usual eaves-dropping scene, agrees to marry Vanmala, another woman-friend of his. However, soon the poet Arvind leaves the world with his imagination in a train accident but leaves behind another kind of verse in Aruna's womb. Quickly follows another mirth-provoking tragedy when Aruna's father suffers a heavy financial loss and croaks himself down a staircase, silenced in death. Thus triumphantly made a destitute by the story-writer, Aruna goes to hide her head under the roof of a gardener's house, who is employed by Vinod.

Vinod, of course, comes to know of this and pays a visit to Aruna to express his sympathy. Vanmala follows her husband to create some noise, out of which the only thing we gather is that both Vanmala and Aruna are running a neck-to-neck race to deliver. Both go to the same hospital and simultaneously get it over with. But somehow Aruna's child is passed on to Vanmala whose child had died

"Aan", produced and directed by Mehboob, is a mighty motion picture spectacle in colour. Here is a glimpse of the huge arena set in which over a thousand people worked every day for three long months.



Men have a bad habit of taking what they want without the consent of women. And women have a bad habit of withholding their consent too long. That causes all the bloodshed between Dilip Kumar and Nadira in "Aan", a colour picture produced and directed by Mehboob.

immediately after birth and Aruna is informed that her child is dead. Vinod and Aruna, however, don't take long before discovering the truth but Vinod persuades Aruna to accept her fate for the sake of his reputation, which she does and goes away from her son with a promise from Vinod that he will regularly send her the son's photos.

Now while singing her tragedy, she rescues a couple's child from an accident whose mother, of course, has to die to clear the way for Aruna, who becomes a sort of a governess to the motherless child. This child grows into an ugly girl and falls in love with Aruna's own grown-up ugly son. This creates complications and still more deafening noise till Vinod reveals the whole story to Vanmala and Aruna's son whom he was rearing. The whole noise ceases when Aruna's son falls at her feet along with his bride.

TORTURE IN CELLULOID

"Mamta" may be a story of a suffering woman and a man as claimed by the story writer but it is undoubtedly also a story of the superlative suffering of an audience which has done no harm to the film producers to deserve it.

In a stupid story the characters vomit still more stupid speeches with Gunjal sitting in their throats all the time to keep the volume at the highest pitch. The picture thus becomes a two-hour torture with Gunjal's rotten direction and the dialogue writer's idiotic fusillade of words. The picture's production values are poor with photography, recording, sets and all, ugly or indifferent. Music is one long dull note.

Sumitra, as Aruna, does not act very well but manages to look pretty at places inspite of a cameraman who seems determined to blow all the beauty out of her. Ullhas as Vinod is the champion shouter and if his dimensions are any indication, he should soon grow himself out of the screen-size. In the meantime he should tie his trousers a little bit up as they keep threatening to slip down any moment, though they don't actually do so in this picture. But women in the audience do get the jitters all the time. Rajan Haksar, Kamal Mehra and the ugly girl who plays the ugly daughter are the three specimens of faces and talent which should be thrown out of the screen, lock, stock and barrel. Paro is also there to do her share of shouting among dozens of loud-mouthed characters and she doesn't lag behind.

In fine, Nishat Films' "Mamta" is a two-hour, tormenting noise from which even the deafs should be protected. By the way, isn't there any asylum for the near-mad where Gunjal could be protected?

"MAMTA"

Producers:	**Nishat Films**
Language:	**Hindustani**
Story:	**Chaturbhuj A. Doshi**
Scenario:	**Gunjal**
Dialogue:	**Qabil Amritsari**
Songs:	**Moti, Malik Varma etc.**
Music:	**Sonik**
Photography:	**Reddy Brothers & L. C. Kapoor**
Sound:	**Shanti Swaroop**
Cast:	**Sumitra, Ullhas, Rajan Haksar & Paro etc.**
Released at:	**Krishna, Bombay.**
Date of release:	**29th August 1952.**

Directed By: **GUNJAL**

OUR REVIEW

Arora's "Poonam" Fails Miserably!

Stupid Story, Stale Star & Silly Direction!

In Kayarts' "Poonam" what Producer Arora and Director Sadiq have tried to do or say doesn't appear to be our business any more, seeing that the picture does not give us much scope. But one thing we know that they wanted to make a good picture and sell a fresh Kamini Kaushal to the audiences. We don't think they have succeeded in their mission. For neither is "Poonam" a good picture nor does Kamini Kaushal seem to be worth flipping one's money about in this picture.

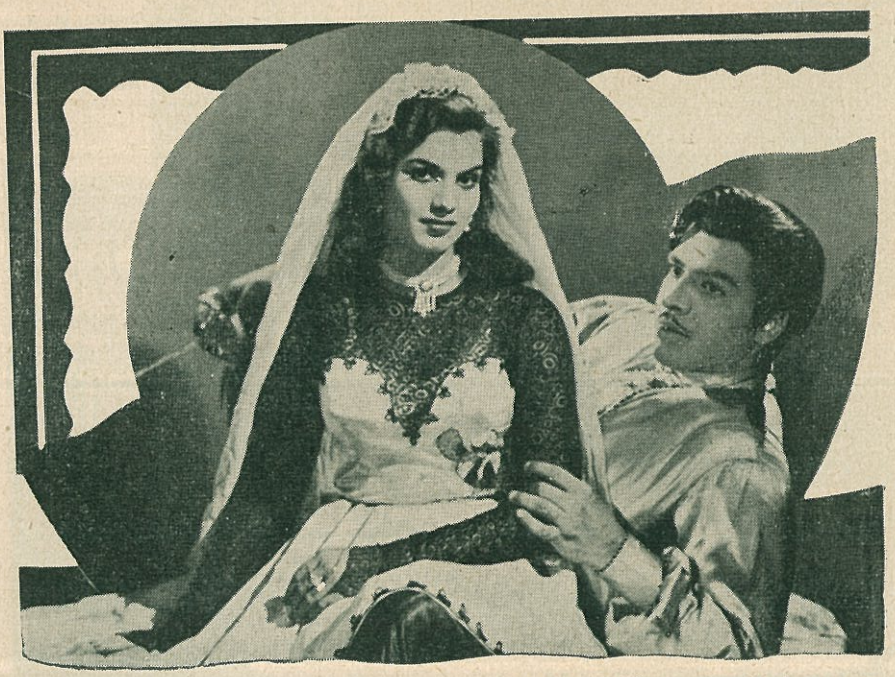
"Poonam" has a little story and this little story certainly does not overflow with intelligence. Even this little story with little intelligence has been jealously kept away by M. Sadiq from the spectators. He makes sure that the audience does not follow the head or tail of the story till the interval and when he does begin to reveal the story it gets too late and the audience becomes so bored that so far as the audience is concerned Sadiq can relate the story back to Ramanand Sagar and go to sleep, if not to hell.

The picture begins promisingly, picks up patiently and then settles down to a lazy pace without being in a hurry to tell us what it's all about. Though knowing Arora we kept the memories of a dozen recent foreign pictures ready for reference, our precaution proved superfluous because "Poonam" does not at all flatter any particular foreign film. It has a hardly recognizable story, all its own. If Arora and Sadiq find it so expensive to refrain from relying on ready-made intelligence, let them not work so hard to be original. The audience anyday prefers intelligent imitation to stupid originality.

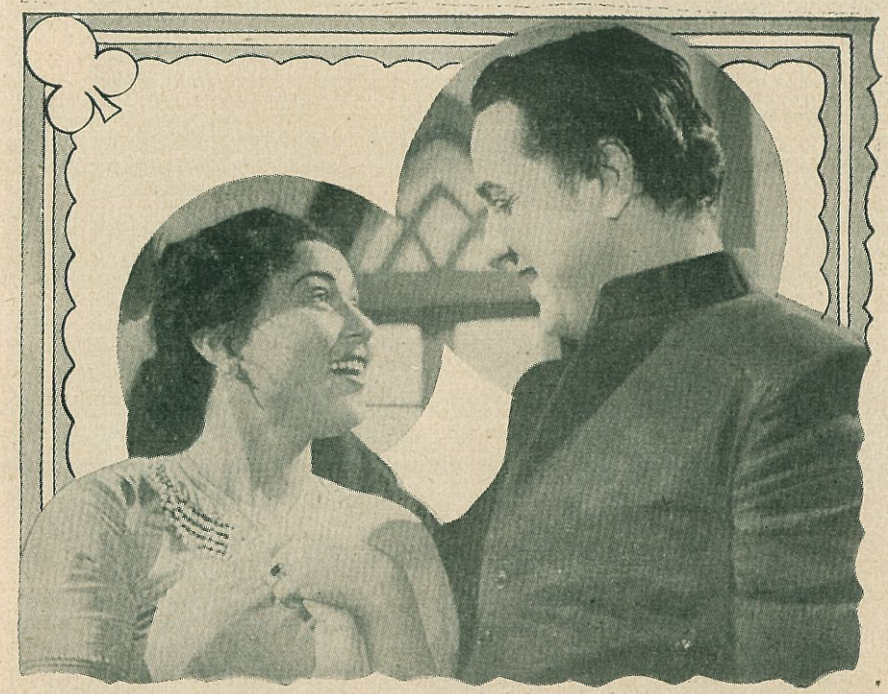
PARDESI BABU STUFF

Rajan, a rich man, collides near a village and walks to a nearby hut to seek shelter for the night. In the morning he discovers his host to be a 'Vaid' with a vengeance that was slowly lulling the village population to eternal sleep by his medicines. Villagers, however, count their dead and then pounce upon Vaid Chhajju Ram to count his bones but on Rajan's intervention discontinue the operation. The Vaid now decides to leave this uncooperative village and go with Rajan, who readily extends his hospitality to his host of a night.

Rajan's car, which had collided with the fury of an interplanetary collision the day before, comes back to him with all the shine and without even a dent. Sadiq should be made a Congress minister for drawing a flattering picture of the villagers' knowledge of automobile engineering. As Rajan drives out a little distance accompanied by the Vaid, he discovers that among Vaid's baggage is a nice piece of womanhood in the shape of his daughter, Chanda. Rajan had already fallen in love with Chanda's voice, whom he had heard



The bravest of warriors lose their courage in beds when women declare a war of charms against them. Look at this helpless swordsman, Ranjan, resting behind the charming Shyama in "Nishan Danka", a thrill-a-minute romance directed by Jayant Desai for Vikas Productions.



They smile like that when they are well fed and happy and the fat on their faces covers their eyes and makes their life look like one long rainbow. But when things go wrong scowls take the place of smiles. Anyway let us smile with Nirupa Roy and Sapru in "Mudmast", a social theme produced and directed by Jagdish Pant for Sweet Pictures.

singing in the morning. Filled with more enthusiasm Rajan drives on with the extra piece of luggage, forgetting that Chanda's village lover, Sarju had asked Rajan to lay his mind and hands both off Chanda.

On arriving at Rajan's palatial residence in the town, Chanda begins to dust and clean the house and sing songs while her father Chhajju Ram begins to scare away all Rajan's servants with his purgative powder and pills. Rajan allows Chanda to fall in love with him and finds life happy for a while till he finds a child's footwear in the house which upsets him so much that he decides to go to the hills.

While enjoying at the snow-clad hill station, one day Rajan mysteriously runs after a mysterious man asking Chanda to go home. Chanda, who had been promoted from dusting the house to throwing snowballs at Rajan, finds a lost child on the way and discovering her to be blind feels pity and takes her home. The child is followed by a woman Bina who comes claiming to be the mother of the lost child. The woman is followed by an earthquake and the earthquake is followed by the interval with the story still Sadiq's personal secret.

BELIEVE IT OR NOT

After the interval the simple thing is irritatingly told that Bina is the estranged wife of Rajan and that the blind child is Rajan's own daughter, Babli. Bina had returned to her father—the mysterious man—after leaving her husband because Bina and Rajan did not always agree either in nature or opinions. Apart from this Bina's father was a man hypersensitive about their family pride.

As Bina and Rajan face each other, Bina decides to go back with her husband and her father is asked to quit the stage both by Bina and the director. Now we return to the town with two more characters in Bina and Babli. Chanda begins to whimper and sob at her disillusionment but still tries to take it philosophically. Bina, however, turns out to be the usual carnivorous cat and orders Chanda and her father to quit the big house. So the medicinally-inclined father and the romantically-inclined daughter move to another house, also owned by Rajan.

This incident brings about a relapse of mutual dislike between Bina and Rajan till the climax is reached at the birthday celebration of blind Babli. Rajan invites Chanda to the party and as she doesn't make an early appearance, little Babli enquires about it from her mother. In a fit of jealousy and anger Bina tells Babli to drop dead. And now according to a singularly stupid and far-fetched theory of child-psychology, Babli is shown to literally carry out her mother's wish by jumping down from the roof of the house. Babli, of course, dies and Bina accuses Chanda of being responsible for Babli's death.

Chanda promises to bring back Bina's child to her and after taking a slap from Bina goes back to the village to breed. She marries her old village lover Sarju and awaits the arrival of the stork. In the meantime the Babli accident had again separated Bina and Rajan for a year. But when they meet after a year, Bina having lost her sight in the meantime, they find a newborn babe lying near Babli's memento. After delivering some dialogue and making a few expressions, Rajan manages to catch Chanda who was running away after making a gift of her own child to Bina. Rajan, however, returns the child to Chanda with thanks and then they pair off in legal pairs.

ALL ROUND POOR STUFF

Ramanand Sagar's story is fairly commonplace and ungrudgingly uninteresting. By telling an old tale with unnecessary suspense that ultimately amounts to deception, Sadiq only succeeds in irritating the audience. Sadiq seems to have completely forgotten what a director is supposed to do with a story. Instead of telling the story in a simple manner he has allowed it to hibernate in his mind and Sadiq's mind doesn't appear to be a safe spot seeing that Sagar's story emerges from it to the screen more crippled and cramped. His direction is just silly.

Sets are not bad but lack imagination and artistic taste. Photography is just good exposure and nothing beyond that. Recording also is average routine work with plenty of bad pieces. Azm Bazidpuri's dialogue is cheap and tripe and is a major source of irritation in the picture. Can't this fellow write a single sentence without letting us know that the world is composed of two classes—the rich and the poor? Bazidpuri forgets that there is a third class which fills the world, that of stupid people and they are a greater menace to society than the rich. A couple of songs are well tuned in the picture.

Kamini Kaushal as Chanda does not do so bad in a role that does not offer her much scope but she has not picked up where she had left off some years ago. Kamini is essentially an exponent of intimate love scenes, which are just not there in this picture. Besides, with her very first motherhood, Kamini looks old and stale. Ashok Kumar's work is adequate, no less no more. Asha Mathur as Bina is positively bad. She simply makes faces and that too not very successfully. The girl seems to have forgotten whatever Kishore Sahu taught her. Sajjan as Sarju is quite good while Om Prakash does some crude Punjabi comedy in his usual Punjabi style.

Kayarts' "Poonam" is not likely to leave either P. N. Arora or Kamini Kaushal any happier, for they have made a picture which is neither pleasant nor does it seem to be profitable. Mere business alliances with female stars do not necessarily produce good pictures and it is high time that Arora thought of some art and originality apart from business.

POONAM

Producers:	**Kayarts**
Language:	**Hindustani**
Story:	**Ramanand Sagar**
Dialogue:	**Azm Bazidpuri**
Lyrics:	**Hasrat & Shailendra**
Music:	**Shanker, Jaikishan**
Photography:	**Ratan L. Nagar**
Sound:	**P. S. Misra**
Cast:	**Kamini Kaushal, Ashok Kumar, Sajjan, Asha Mathur & Om Prakash etc.**
Released at:	**Roxy, Bombay**
Date of Release:	**19th September 1952**

Directed By:
M. SADIQ

ASHA MATHUR (Courtesy Hindustan Chitra) **M. RAJAN**

USHA KIRON ✱ ULLHAS ✱ OM PRAKASH & JEEVAN

Produced & Directed by **R. L. MALHOTRA**

Camera **V. AVDHOOT** • Songs **RAJENDRA KRISHAN**

Music **DHANI RAM** and **VASANT DESAI**

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"Palli Samaj" Worthy of Sarat's Original!

Simple, Well-told Story Moves!

Sarat Chandra's undying name is still a big money maker for Bengal's producers. S. B. Productions' latest attempt to re-make this author's immortal creation, "Palli Samaj", a novel of great social significance, is a praiseworthy enterprise. Nearly two decades ago New Theatres first filmed it during the life time of the author with great success.

The new dressing for this re-make has been provided by Sajani Kanta Das, an eminent writer of Bengal, who has written its screen-play and Niren Lahiri, a veteran in the field, who has directed the same. Both of them have combined to present Sarat Chandra's "Palli Samaj" as originally conceived by the author, maintaining all its charm and beauty of rural atmosphere, characterizations and dialogue without making any attempt to improve on the great author. They have merely tried to re-present the true spirit of this great human and emotional story without trying to achieve something outstanding in the field of motion picture art. It presents a typical Bengali village with its rural atmosphere and society steeped in ignorance, pettiness, rivalries, helplessness and narrowmindedness in such a vivid manner, that the whole picture appears very realistic. There is no attempt to introduce any sort of artificiality or spectacular effects for its dramatic development. The story just moves in a smooth and simple manner to its legitimate climax.

A VILLAGE IDEALIST

Ramesh, the young son of Tarini Ghosal, Zamindar of Kuyanpur had cherished a great desire for village uplift. After qualifying himself as an engineer from Roorkee, he returns to the village amongst his old childhood associates to fulfil his long cherished desire.

Ramesh, however, returns to Kuyanpur at a most critical moment of his father's sudden death. All the enemies of Tarini Ghosal, mostly due to his strict rule, stood against him in a body. His own cousin, Beni Ghosal, took up the leadership of this opposition group. Zamindar Mukerjee's daughter Roma, a child-widow, also supported Beni Ghosal in his evil designs. The elders of the village also played a diabolical game by alternating their support between Beni Ghosal and Ramesh and creating confusion and ill-feeling between the poor villagers and disturbing their peace and tranquillity.

Ramesh, a man of education and progressive outlook, having spent most of his years in the city was quite unaware of all these happenings behind his back. Practically, the calm and peace of the village life and his keen desire for its uplift, had attracted him there, but little did he know, that his own village had turned into a dangerous spot of petty intrigues and dirty designs and the people that lived there had fallen to such a low depth of degradation as to misunderstand his noble ideal.

His first shock came to him at the time of his father's shradha ceremony when he realized that even the dream-girl of his childhood, Roma, with whom his marriage was once arranged, had turned his

Men demand more from a woman than mere pleasure and companionship. They want a feast for their eyes to believe what they see. Well, there is a lot to see in Roopmala in "Nigah", a love tale produced and directed by Chawla for C. B. Films.

Men are always prepared to wear new faces and disguises to woo and win a woman to fulfil only one tiresome design. Karan Dewan sports a beard to lend courage to his purpose but Meena becomes suspicious in "Raj Tilak", a story of intrigue produced by M. C. Kochar for Nirmal Pictures.

For territories contact : ANAND CHITRA, Chandu Studios, Kalina, BOMBAY.

bitterest adversary and supported Beni Ghosal. He feels it very much and in disgust thinks of leaving the village—but is persuaded not to do so by his Jathaima (aunt) mother of Beni Ghosal, the kindly and all understanding old lady who commanded great respect in the village, and who stood by Ramesh much to the annoyance of Beni and his henchmen.

Beni Ghosal begins to devise ways and means to obstruct Ramesh at every step and disgrace and insult him before the community. But, the honesty and sincerity with which Ramesh devoted his time, energy and money to rescue the ignorant villagers from the quagmire they had fallen into, creates a deep impression on their minds and he wins their love and esteem. The goodwill that he thus builds around him with the support and help of the innocent villagers becomes impregnable by Beni Ghosal or his gangsters.

Inspite of this, Ramesh is ill at ease to think that Roma should support Beni Ghosal—but he could not be angry with her. Jathaima tries to explain to him that being oppressed by the village society due to her widowhood, she has perhaps to accept their dictates much against her own will.

Later Roma and Ramesh meet accidentally and he is impressed by her strength of character and control over passions which she had acquired as a child-widow. Ramesh realizes that with the blessings of Jathaima and Roma's guidance he will be able to fulfil the ideal of his life.

While engaged in his noble work, suddenly Ramesh finds himself accused of a false charge and sentenced to imprisonment by the clever manipulation of Beni Ghosal and the treachery of his own follower, Bhairab Acharya. This incident however proves a blessing in disguise in winning over his enemies, who admire his self-sacrifice. On the day of his release from prison, the whole village turns up to pay respectful homage to Ramesh, their new leader, with Beni Ghosal and other elders leading the procession. And this helps Ramesh to fulfil his long cherished desire of setting up a model village.

SUNANDA LIVES HER ROLE

The first to attract attention is Sunanda Devi in the role of Roma. She actually re-lives the character of the widow with its pathos and tenderness and with grace and dignity. It is a very convincing portrayal and Sunanda practically steals the acting honours from the other stalwarts that are included in the cast. Next to attract attention is Molina in the role of the kindly and all-understanding Jathaima who gives an outstanding performance and delivers her dialogue forcefully with perfect understanding. Nitish Mukerjee as Akbar Sardar, though in a small role, gives a memorable characterization.

Compared to the above, Biren Chatterjee, an ex-navy boy in the role of Ramesh who is supposed to be the main hero of "Palli Samaj", has not been able to do proper justice to his role. He does his best and as sincerely as he can but lacks the personality to put over such an important role. Jahar Ganguly fails to interpret the scheming portrayal of Beni Ghosal convincingly.

Production values are not bad. Against the rural background the photography succeeds in capturing the different moods of the story even though it is a bit jerky at places. The sound recording is not very happy. There is only one song in the picture and that has been well rendered. The director deserves special praise for refusing to submit to the tyranny of film songs.

"Palli Samaj" is a realistic picture of our village society. Though a re-make it has lost none of its charm and appeal. The director has done justice to Bengal's ace novelist by re-creating the inherent beauty and charm of the original story with its deep human interest. A picture worth seeing every time.

"PALLI SAMAJ"

Producers:	**S. P. Productions**
Language:	**Bengali**
Story:	**Sarat Chandra Chatterjee**
Music:	**Niren Lahiri**
Photography:	**Jatin Das**
Recording:	**Sachin Chakraburty**
Cast:	**Sunanda, Molina, Biren Chatterjee, Jahar Ganguly and Others.**
Released At:	**Minar**
Date of Release:	**5th September 1952**

Directed By:
NIREN LAHIRI

OUR REVIEW

"Anibarya" Proves Amateurish Flop!

An All Round Poor Picture!

Film production on co-operative basis by the stars and technicians seems to have arrived in Calcutta at last. "Anibarya" is the first such co-operative venture and it must be described as an adventure seeing the silly, amateurish manner in which the picture is made.

The story is based on the theme of "what is fated cannot be blotted" and an attempt has been made to dramatize this through the tragic tale of a young man noted for his unfailing accuracy of astrological forecasts but who himself is unable to efface the cruel lines of destiny in his own palm.

In a weak and ineffective screenplay, the central theme is completely lost in the unholy confusion of characters. The whole affair is disastrously amateurish.

PALMS AND PALMISTS

Manoj, a steno-typist, earns Rs. 80/- a month and looks after a big family. Fortunately he is good at palm reading and for his almost unfailing predictions he is popular in his office.

Luckily, one day, an old employee of his office, Tulsi, purchases a sweep ticket relying on Manoj's prediction and actually wins the first prize. This incident nearly upsets the entire course of his life and complicates matters for others, as he is now eagerly sought by one and all, from the boss to the bearer, to get their fortunes told. Mr. Bose, the boss, starts taking special interest in Manoj and becomes very fond of him.

Manoj is in love with Minoti, the daughter of Sarat Babu, his landlord and office manager. Minoti is the darling of his heart, but Manoj knew that their union will never materialize because of the disparity in their social positions. Mr. Bose and Sarat Babu were best of friends and when Mr. Bose learns that Manoj deeply loves Minoti, he makes it possible for them to be united in life.

Things start happening now. Manoj goes through many a tragic incident till one day he sees a murder line in his own palm and runs away to save himself from his fate. After a lot of silly stuff which fails to create any thrill or suspense, it all ends well for the office palmist.

ROTTEN STUFF

Owing to a weak screen-play the characters get no chance of stabilizing themselves in their roles and they just walk in and out of the screen. Biman Banerjee plays Manoj in a tame and uninspiring manner. Bipin Gupta, as Mr. Bose, gives a fairly good performance. Ajit Banerjee, as the villain of the story, plays his part quite well, as this seems to be the only character pretty well developed.

Technically the picture is poor, very poor—not even the basic photography and recording being any good.

"Anibarya" has flopped terribly due to a weak story and rotten direction and it provides a bad beginning to the star-technician production plans of the future.

"ANIBARYA"

Producers:	**Chaitali Chitra Pratisthan Ltd.**
Language:	**Bengali**
Story:	**Bato Krishna Das**
Music:	**Anil Bagchi**
Photography:	**Bishu Chakraburty**
Recording:	**Sisir Chatterjee**
Cast:	**Anuva Gupta, Biman Banerjee, Bipin Gupta, Ajit Banerjee and others.**
Released At:	**Chitra**
Date of Release:	**12th September 1952**

Directed By:
RATAN CHATTERJEE

We gave you

CHANDRA LEKHA ...

Nishan ...

Mangala ...

and

SANSĀR ...

We now give you

"Mr. Sampat" ...

It's GEMINI'S Next

"Zamindar" A Stinking Dead Snake!

Picture Without Purpose Or Entertainment!

In Madras, as in many other States in India, the Zamindar has ceased to be a power with the passing of Zamindari Abolition Acts. The ballot box in Madras amply proved that Communism was a force to be reckoned with and even one or two recalcitrant zamindars here and there, who were inclined to strut the stage, began behaving themselves; they might not have been so much afraid of the Government as of the swift, retributive measures of the "Reds". To cap it all, Rajaji's latest ordinance, by which he pulled out the fangs of the landed proprietor in Tanjore district, has completed the good work. So much so, no one in Madras State is now willing to be called a zamindar; that would be a doubtful honour, if it were not actually asking for trouble.

For this reason, the film "Zamindar" comes a day after the fair when the dead zamindar snake has begun to stink. The story fails to quicken one's pulse and there are no other redeeming features about the film to deserve well of the public. But some people have all the luck. From the time of the release of this film, no other picture was released in Madras till Deepavali and that gave "Zamindar" a certain amount of undeserved adventitious importance. People saw "Zamindar" because they had no other pictures to see.

BEGINS WITH RAPE

The story, which looks very much like a crude imitation of some English novel, tells of "Regent" Pandithurai Thevar looking after Allikkulam zamin; his elder brother had been foully done to death and his nephew was still a minor in the eyes of the law. The Regent Saheb loves everything that wears a skirt and, being the Regent, feels that he is the owner of the bodies and souls of his tenants. His minor nephew Raja is a pocket edition of the uncle.

Raja chances upon Meenakshi, a handsome looking wench, as she is returning one evening from the river after her bath, takes her against her will to a ruined *mantap* and there ravishes her. Meenakshi commits suicide after writing a farewell note on the walls of the *mantap* with a piece of charcoal that she was unwilling to live, once having been dishonoured by Raja.

That very evening, Meenakshi's brother Mamundi, a humble tenant of the zamindar, had tasted of the Regent's horsewhip, for Mamundi's little boy had had the audacity to play on the street, while the Regent was driving in his coach. To avenge his sister's death and dishonour, Mamundi steals into the zamindar's palace that night only to discover that the Raja is dead. And there he is arrested for having murdered the Raja. Over and above this a sneaking, snivelling toady of the Regent manages to oust Mamundi's wife Savitri and her son from their home and they take refuge under the roof of an old woman who ekes out a living by selling "idlees".

Mamundi breaks prison and comes home one night, where he awakens the toady's wife thinking her to be his wife Savitri, discovers from her where his own wife was and hies to the idlee-maker's home, where he is on e again arrested. Some time later, Savitri has to flee from the village herself, because she has become the object of the

Furious? Isn't she? But that is the time when she is easy to get. Temper makes them weak. Watch Geeta Bali, if you don't believe, in "Naina".

Not all their smiles are genuine nor is their anxiety sincere every time. Women express not what they feel but what others imagine what women feel. No wonder, therefore, that Abhi Bhattacharya looks suspiciously at Geeta Bali's apparently smiling face in "Naina", a social theme directed by Ravindra Dave for Chandu Studios.

When women turn away their faces, horses sympathize. A horse is a poem of nobility and Abhi Bhattacharya realizes this in "Naina" directed by Ravindra Dave.

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Music VASANT PRAKASH

Dialogue TEJNATH ZAR

Songs HASRAT JAIPURI
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lustful attention of the Regent himself and she saves her honour by timely flight, to work somewhere else as a cooly on a construction work.

No prison seems to be strong enough to hold Mamundi, for he breaks free again, comes across a gypsy tribe encamped in a forest. A gypsy girl Durga falls in love with him, promises him protection and listening to his story, in which her mother also evinces great interest, pledges her faith to help him take revenge. The camp moves to the neighbourhood of Allikulam.

Meanwhile the zamindar has been smitten with the charms of Sundari, daughter of "Mittadar" Tayumanavar, whose sister had been married to his elder brother. As he could not have his way, he imprisons Tayumanavar and would have the girl Sundari witness the torture he was subjected to in order that her morale might be broken. The gypsy girl with her dances makes a fool of the Regent and he is unmasked by Durga with the aid of the police. At the police station, Mamundi comes across his son who had been arrested wrongfully for theft and hies to see his wife Savitri, who is conveniently on her death bed as a result of an accident. Mamundi marries Durga and the startling revelation is made that she is the daughter of the deceased zamindar. The Regent gets his deserts for the crimes he had committed.

BELIEVE IT OR NOT

This cock-and-bull story bristles with absurdities and improbabilities. A flash back tells the story of the murder of the old zamindar in his bed; his own wife and Tayumanavar were witnesses to the deed. Tayumanavar, who derives his holiness from the fact that he leaves the upper part of his body unclad, flaunts a picture of Saint Ramalingaswamy on the walls of his home and goes on reciting Saivite hymns, might have been cowed into submission by the Regent at the time of the murder. Holy man that he was, he could not have kept his mouth shut without informing the police once when he reached his own home; by that time his own sister and her young daughter were also missing. He should also have known that concealing knowledge of a murder is tantamount to being an accessory to the crime. And no man in his senses will commit a murder in the presence of witnesses, who were bound to be hostile.

Mamundi, the first time he breaks prison, literally asks to be re-arrested. He wakes up the wrong person when he enters his home, who was bound to raise an alarm. And then, as though he were free as the wind, he seeks out his wife and sits down to eat food and exchange gossip with her. That man should have been the personification of idiocy.

Meenakshi commits suicide in the ruined mantap; when her brother along with others come hurrying to the spot, their first impulse is not to cut down the dead body; they catch hold of the feet as the body is swinging and raise loud lament. It is fortunate they do not break out into a song.

Even the most charitably inclined person would not say one good word about any member of the cast; they just do not seem to live but walk about like automatons; perhaps the wooden, unimaginative direction is responsible for this. S. A. Natarajan as Mamundi is miles away from being a hero, while D. Balasubrahmanyam looks more like a major domo in a princely home of stately England than a zamindar. His wig threatens to fall down any moment. Obviously, in his senility, it is impossible to think he is capable of being moved by the most handsome girl on the face of the earth. It is time M. V. Rajamma who acts as Savitri retired from the screen; all her suffering does not elicit one word of sympathy, let alone tears. Madhuri Devi, as Durga, has the nasty habit of saying "Eh!" at the end of every sentence, as though every one else is deaf or stupid. In spite of being a gypsy she has a wardrobe that would do credit to a Fifth Avenue dame.

That is half way to the head. Why blame the woman then if she sits on the head? Sohan and Rajni do acrobatics in "Goonj", a social story.

Photography is unimaginative, flat and bald, with lighting pitched in one monotonous key; sound recording is equally flat and whispered conversations are as loud as the Niagara Falls. Of the eleven songs in the film, only those sung by "Jikki" could be endured. Dialogue lacks pep.

To crown all, the director appears to have let things drift and take care of themselves. The direction is uniformly stupid.

This picture has arrived too late on the scene. It has neither entertainment nor purpose and can therefore be safely ignored by the exhibitors.

The shawl is often the signal of trouble. A woman doesn't always wear it because she is chilly but often when she is red and hot. Watch Sarecta making Shekhar think of an ice-cap in "Chingari", a romantic flare-up.

ZAMINDAR

Producers:	Sangeetha Pictures
Language:	Tamil
Story & Dialogue:	P. Kannan
Music:	G. Ramanathan
Lyrics:	A. Marudakasi & K. M. Sheriff
Cast:	Madhuri Devi, M. V. Rajamma, S. A. Natarajan, T. N. Sivathanu, D. Balasubrahmanyam and others
Released at:	Gaiety, Madras.
Date of Release:	30th August 1952.

Directed By:
P. V. KRISHNAN

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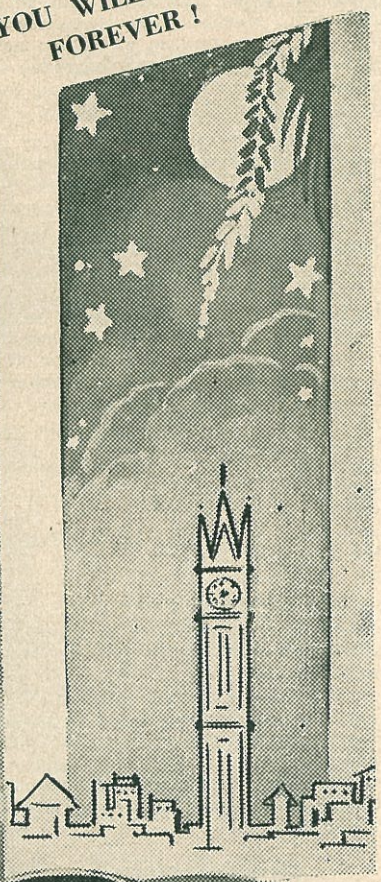

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AT HOME AND ABROAD

Women do wonders with their eyes. They express more with a look than a man can do in a million-word book. And in a single look they tell the entire history of man which is but a sorry tale of a chain of defeats at the hands of the creature God created in His weak moment and never forgave Himself for His mistake. Look at the sly look coming from Kamini Kaushal and God save the man at whom it is aimed in "Aas", a social theme produced and directed by Devendra Goel for Goel Cine Corporation.

RAM VS RUKMANI

Bombay, October 6.

Producer-director Ram Kamlani married Rukmani, daughter of Mr. Detaram H. Kripalani, on Sunday the 5th October at the Jai Hind College Hall, Bombay.

It was a colourful wedding packed with plenty of Sindhis, young and old, plus the usual film crowd which had gathered to wish him all the best.

Believe it or not, Ram had made up his mind about Rukmani quite a long time ago and all his friends knew that a happy event was in the offing. But he was probably waiting till he could get a suit of Bamboo Sharkskin at his price.

Probably in anticipation of his marriage, Ram had sobered down a lot to make matters easier for Rukmani. Let's hope Ram doesn't disappoint his new bride. Here's wishing the couple all happiness and of course a few Kamlani editions to make the neighbourhood more noisy than it is now.

NUDE CALENDAR GIRL

Hollywood, September 20.

Marilyn Monroe, Hollywood's newest exponent of Gandhian truth, is again in the news. Every one wants to know how much exactly she likes Joe DiMaggio, a baseball hero. But Marilyn refuses to talk on this subject, frank as she is when she airs her views on more delicate matters e.g. posing nude for a calendar.

Already Dorothy DiMaggio, ex-wife of Joe, has asked for full custody of their son Joe Jnr. She said that the "Yankee Clipper" took the boy to a Hollywood swimming party in Marilyn Monroe's company and spoilt the kid.

Poor Marilyn! She calls the "Yankee Clipper", "a friend of mine in New York".

That is embarrassing truth cloaked in Gandhian innocence.

GOD AND PRODUCERS

Lucknow, October 6.

The U. P. Government has revised its conditions required for granting permission to construct cinema houses. In future, applications for building cinemas will not be rejected merely because there are temples and mosques in the neighbourhood.

The government probably wants to frame the cinemas in a holy atmosphere and thus improve the morals of filmgoers.

ONE FOR ALL

Hollywood, September 20.

The television craze has seized Hollywood film actress Ida Lupino and she is planning a trip to England, to make some TV films there. It is less expensive too and the Americans know this fact too well.

Ida's personnel is quite an impressive comedy of errors. She will co-star with ex-husband number one Louis Hayward as also her present husband Howard Duff.

Collier Young, ex-husband number two is her co-producer and will direct her.

In short it is a Hayward-Young-Duff trio, out to please the young lady.

POISONING INDIA

New Delhi, September 24.

The United States Information Service (U.S.I.S.) seems to believe not only in propaganda but in propagating the American way of life amongst Indian villagers.

Four mobile motion picture vans carrying films depicting various aspects of American life, have been entertaining audiences in Rajasthan. The films are in English and Hindi and the subjects cover education, health, sanitation, industry, engineering, agriculture and sport.

Wonder if the Films Division of the Government of India has taken a holiday from making films!

NOT SKELETON YET

Hollywood, September 20.

Well-known comedian Red Skelton suffered three nervous collapses in two months. He has been ordered complete rest and will therefore not make any pictures for the time being.

Making others laugh is a serious profession requiring tough nerves and we are not surprised at Red's breakdown.

NIGHTS IN PARIS

New Delhi, October 10.

The Government of India have banned the film "Nights of Paris" produced by Pathe Overseas of France in India.

In the present moral set up in India, you can't indulge in Parisienne nights, even on celluloid. It would, however, be a good idea if the Government confiscate the film and show it to our Cabinet Ministers once every week. The film may be useful in curing chronic senility.

BETTER LUCK NEXT TIME

Hollywood, September 18.

Howard Keel, hero of "Annie Get Your Gun", became a father for the second time. It was a pretty daughter again but Howard is just as happy as ever.

HEARTBREAKING JOB

Bombay, October 12.

Mr. Murlidhar Sharma, a solicitor and member of the Panel of Advisers of the Film Censor Board, Bombay, died of heart failure on Saturday the 11th October.

He was addressing a joint meeting of the Committee of the Indian Motion Picture Producers' Association and members of the Film Censor Board. Just as he finished his speech, he collapsed on the chair and died instantaneously. His dead body was taken to his residence at Malad and cremated there.

MALANISM

Durban, October 13.

The Union Government of S. Africa have made a few documentary films on how Indians live in South Africa. All that they want to show is enough material to justify their segregation policy. The films have this one angle in view. One such film shows Indian religious observances at Maritzburg with scenes of firewalking and tongues of devotees pierced by pins. This is absolutely different from the "Western way of life".

Delegates are being shown these films in the General Assembly of the United Nations at New York. It is nothing new to Yankees, at least, because they still show India as a land full of elephants and tigers and primitive "natives". Whether segregation is compatible with democracy and its highly-trumpeted principles, is the question United Nations has however to answer.

Said Mr. P. R. Pather, President of the Natal Indian Organization: "What earthly use can documentary films be against facts of the injustices inflicted by this legislation, which makes segregated residence compulsory"?

DIFFERENT POWDER

Hollywood, September 22.

During the filming of a gun-battle for "Cattle Kate", film actress Maureen O' Hara was injured as a pistol was fired at rather close quarters. It was, however, only gunpowder scorching.

Let us hope the green-eyed beauty gets all right soon. That is the price for starring in a Western thriller !

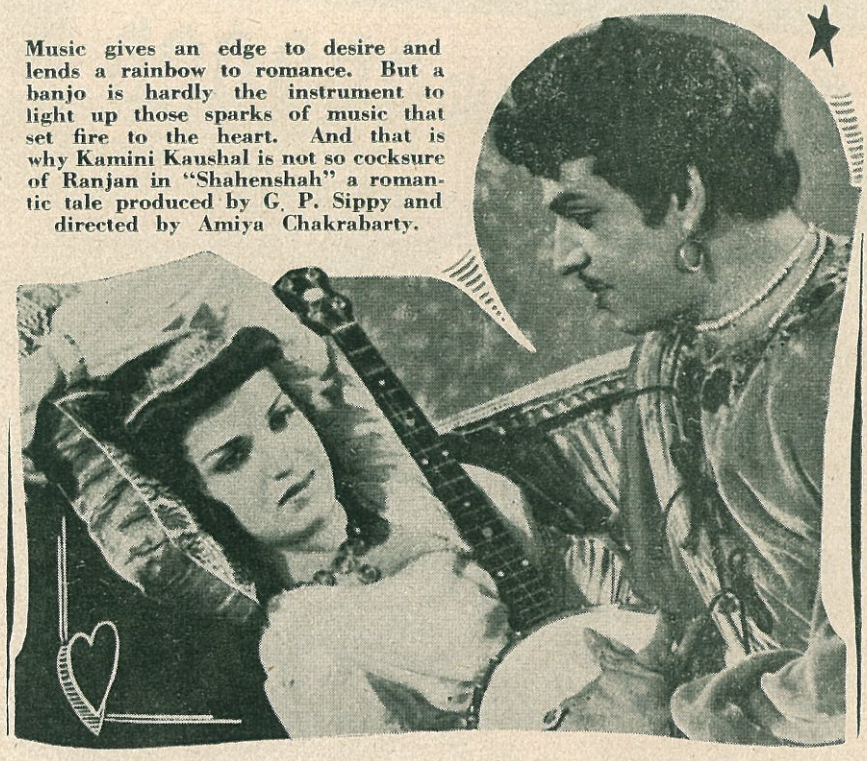
BETWEEN BROTHERS !

Bombay, October 14.

Mr. Justice Shah, Bombay High Court, dismissed a notice of motion taken out by the Aban Film Exchange for an injunction to restrain the defendants, the Minerva Movietone, Mody Ltd., the Western India Theatres Ltd. and Bharat Film Distributors from distributing the exhibition rights in the film "Jhansi ki Rani" in the C.P. C.I. circuit.

"Jhansi ki Rani" has been produced by Minerva Movietone. The plaintiffs entered into an agreement with the Western India Theatres Ltd. for the exploitation rights in the film in certain territory. They claimed specific performance of the said agreement, failing which they wanted Rs. 3,57,000 as damages. After the suit, they took out this notice of motion.

The defendants denied liability. They said that the agreement was between the plaintiffs and the Western India Theatres Ltd. and as the plaintiffs failed to bring sufficient funds, the first defendants, Minerva Movietone, refused to give the exploitation rights to the plaintiffs or the Western India Theatres Ltd.



Music gives an edge to desire and lends a rainbow to romance. But a banjo is hardly the instrument to light up those sparks of music that set fire to the heart. And that is why Kamini Kaushal is not so cocksure of Ranjan in "Shahenshah" a romantic tale produced by G. P. Sippy and directed by Amiya Chakrabarty.

ROBBING PETER

Hollywood, September 18.

Popular crooner Bing Crosby is not only a fabulous earner but a good spender as well.

During the last two years he is reported to have given $250,000 in cash to charities.

Spending money in charity is certainly a wiser way than paying income-tax.

DEAR OLD RATAN

Bombay, October 16.

A suit filed by Vali Mahomed Abba Shakoor against Ratanbai Begg, proprietress of Star Film Productions for recovering a loan of Rs. 55,383, was dismissed by Mr. Justice Desai at the Bombay High Court, on the ground that it was barred by limitation.

Though the period of three years had expired, the plaintiff contended that the defendant had signed an acknowledgement of the liability and, therefore, the period of limitation was extended.

According to Ratanbai Begg, the defendant, she had borrowed the money from his father and not from the plaintiff, who was merely a "benamidar" for him. She had written letters to the plaintiff's attorneys asking for time to pay the amount. She submitted that this was not an acknowledgement of liability to the plaintiff and the limitation was, therefore, not extended.

HEX APPEAL ?

London, September 19.

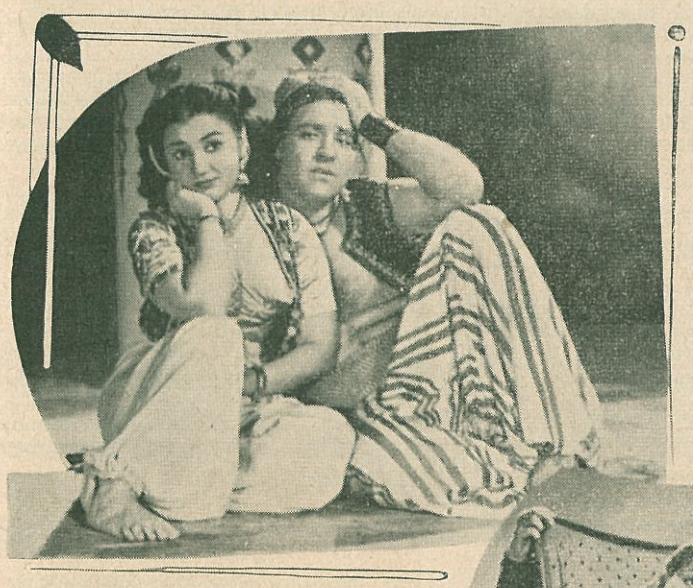
While men talk glibly about sex appeal of glamour girls, feminine fans of Frankie Laine, a popular crooner, have coined a new word to describe their lovable hero and that is "hex appeal". The word hex has its origin in the old Pennsylvanian Dutch and means a fellow who casts a spell on you.

Frankie began life as a Chicago choir boy and did many odd jobs to earn his livelihood. Once he was so poor that he had to spend a night out on a bench in New York's Central Park.

Today he is a TV favourite, night club entertainer and a film star, earning £100,000 a year. Eight million records of his have been sold.

Married to Nan Grey, Frankie has an understanding wife, who looks after his crazy fans all right. He is currently appearing in a series of shows at the London Palladium and will tour through Blackpool, Leicester, Glasgow and Manchester.

Frankie has already worked in "Sunny side of the Street" and "Rainbow Round My Shoulder".



★

Life has problems---both single and double. But when Agha meets Rehana, problems multiply into millions and Agha tries to solve them in 'Hazar Raten' directed by Jayant Desai.

Miranda House girls, we are told, are now expecting "hex-appeal" from their boy friends, to keep in line with the latest Yankee vogue.

BLUFFING AGAIN

Bombay, October 16.

The Government of Bombay are working out a new scheme whereby the revenue realized from entertainment tax will be utilized to promote dramatic art in the state.

New theatres will be built and made available for holding dramatic performances at a reasonable rent. Only those dramatic performances conducted for charitable and educational purposes will continue to be exempted from entertainment tax.

We have heard these tall stories of state theatres before. Unless one is constructed, we have no cause to enthuse over government's decision.

PIGS !

Hollywood, September 19.

British star Jean Simmons, who is in Hollywood these days, is reported to have become a keen baseball fan. A columnist asked her: "Is there anything about the game that puzzles you?" Replied Jean: "Not about the game itself, but I never go to a ball park without being baffled. I can't understand how the fans can survive so many hotdogs and so much beer."

What else can a land of plenty contain except gluttons?

AT SIXES AND SEVENS !

New Delhi, October 16.

At the State Finance Ministers' Conference which was held at New Delhi on Tuesday the 14th October, many knotty problems were discussed such as Sales Tax, market borrowings etc.

In regard to entertainment tax, there was a proposal for effecting uniformity in the rates and to implement the recommendations made by the Film Inquiry Committee. This Committee had recommended that entertainment tax should be levied at a uniform rate throughout India based on the value of a ticket and that the tax should be levied at 20% of the gross collection.

Though certain state governments including Hyderabad, Madhya Bharat, Coorg, Mysore, Travancore-Cochin and Saurashtra were anxious to support the Film Inquiry Committee's recommendations, opposition from the Chief Minister of Madras and Dr. Jivraj Mehta, resulted in the question being shelved for the time being, leaving it to the discretion of the states' governments.

With Prohibition as the unswerving ideal of Bombay and Madras State, you can't expect anything better. We are back at the same old vicious circle, finding other sources of revenue to make good the loss in Prohibition.

RACING CATS

Hollywood, September 22.

Stand-ins are an integral part of the star system in Hollywood. In order to earn a good living, one stand-in has often to work for two stars at least.

Estellita Zarco is a stand-in for Ava Gardner and Anne Bancroft, 20th Century new starlet. During the last six months, Ava and Anne changed the colour of their hair three or four times and Estellita had to do likewise to keep pace with these quick-change artistes.

Below: So near and yet so far! Women love kisses but don't like the lips to travel fast. Male desire has therefore to stumble over obstacles before the goal is reached. Manhar Desai is getting his headache from Rehana in "Hazar Raten", a costume romance directed by Jayant Desai.

☆

Above: What would they not do to attract attention? Tilt the head, throw up the breasts, form the curves, roll the hips or look killing? Rehana does all that and more in "Hazar Raten," a romantic tale directed by Jayant Desai.

★

After dyeing her hair for the fourth time, she wrote to both: "It isn't that I am unwilling to dye for you but if this keeps up, I am going to run out of hair."

Pleasing two heroines requires a good amount of patience. Estellita seems to have been endowed with it.

SHAKESPEARE'S MARTYRDOM

Connecticut, September 27.

Americans under the guidance of Mr. Lawrence Langner, co-administrator of the Theatre Guild, seem to be anxious to establish the American Shakespeare Festival Theatre and Academy. Over 55,000 dollars have been collected in gifts and pledges. The ultimate amount to be raised is 5,22,000 dollars (186,430 sterling.)

Owing to the high cost of a Shakespearean play, few stage producers dramatize these popular plays. The American Shakespeare Festival Theatre would partially restore Shakespeare to American theatre audiences.

It looks as if the Yankee's literary conscience has woken up for a change but let us hope they don't translate old Bill into Yankee talk.

A FEATHER FOR MAO

New Delhi, October 10.

The Government of India banned the American film "Peking Express" produced by Paramount Films. It was scheduled for release in Delhi but was prohibited from showing at the last minute.

The grounds for banning are that "the film has a low moral tone, depicting a number of criminal acts round the exploits of a blackmarketeer and is packed with scenes of brutal fighting, train hold-ups, murders and torture. It shows a husband's attempt to kill his wife and himself being stabbed by her, and is also likely to wound the susceptibilities of the Chinese people."

"Peking Express" was originally passed by the censors in November 1951 and released in Calcutta.

Paramount sent a strongly-worded protest to the Ministry of Information and Broadcasting for Government's "summary action without tendering sufficient notice or assigning any reasons."

The government spokesman said that Chinese and Russian pictures had met with a similar fate when they misrepresented Britain or America or held their people in ridicule. Three Soviet films were banned in 1948, two American films in 1950 and one Indian film this year.

RED BAITING

Washington D. C., September 24.

Some more film people of Hollywood were victims of the witch-hunting pursued by the House Un-American Activities Committee.

Film star Judy Holliday, Oscar winner of last year for her performance as a dumb blonde in "Born Yesterday", told a Senate Investigating Committee that after unwittingly allowing her name to be used by Communist Front Organizations, she hired people to investigate herself. Said she: "I wanted to know what I had done."

Others investigated were ballad singer Burly Ives, radio and television comedian Sam Levenson and actor Philip Loeb. They swore that they had never knowingly taken part in any Communist movement.

THE COLOURED WINK

Hollywood, September 30.

False eyelashes in rainbow colours are again in fashion in Hollywood. They range from crimson, gold and silver to grey and green. Anne Baxter wears purple eyelashes because "make up for women has been getting dull. This is a bright note."

A set of eyelashes costs anything from Rs 40 to Rs 130. Anything to deceive the male eye!

HELPING WORKERS

Hollywood, October 11.

At the annual meeting of film workers, executive secretary Wilma Bashor gave the following statistics about relief afforded to them.

7188 film workers and their families were aided in 1951 by the Motion Picture Relief Fund. There was a decrease of 414 cases from 1950.

The fund had combined the medical and welfare offices in one building and this resulted in increased efficiency.

MIGHT IS RIGHT

Vienna, September 23

800 Communist youths fought with the police on the night of September 13 in trying to prevent the showing of the American film "The Desert Fox" which they felt was "Nazi" in character. 16 arrests were made and two policemen were injured.

As a result of this incident, "The Desert Fox" was withdrawn from cinemas in Vienna. The Communists have incidentally proved the strength of might and numbers.

HALF LUCK

Bombay, September 23.

Some waste films belonging to the Films Division, Government of India, were burnt when a fire broke out in their storage godown at Mahalakshmi. Fire engines brought the fire under control before it caused more damage.

The fire is said to have started in the vaults of the ground floor and spread to the first floor where the waste films were stored.

They were "old unwanted films" and the damage is estimated at a lakh of rupees. And we thought we would be relieved of the whole damn lot.

THE TALL SILVANO !

Rome, September 19.

Italian star Silvano Mangano who made a sensational debut in "Bitter Rice", plays the heroine again in "Anna", a film which has been dubbed in English.

The luscious Silvano becomes a nun in "Anna" after singing and dancing as a night club entertainer.

So be on the look-out for a nun with curves when you see this picture. Besides the picture has threefold glamour with Silvano's two sisters Patrixia and Natascia acting in it.

QUICK RECOVERY, EH ?

Dibrugarh, September 13.

The Sales Tax Department have issued attachment orders against the present secretary and the ex-secretary of the Dibrugarh District Sports Association for realization of entertainment tax from the collection of charity matches played during the years 1949-50 and 1950-51.

M. G. M. GAME

Tokyo, September 25.

Bowing down to public protests against the showing of "Thirty Second Over Tokyo", the Tokyo branch of M.G.M. cancelled the showings of this picture.

Produced by M.G.M. it stars Spencer Tracy and Van Johnson and picturizes the first aerial U.S. attack on Tokyo by General James Doolittle on April 18, 1943. Critics and the public were bitter against "Thirty Seconds Over Tokyo" and M.G.M. did not want to hurt public sentiment.

Yet another picture with an out-dated theme which was shown at Tokyo was "Sands of Iwojima" starring John Wayne. It was shown after all the hatreds caused by the last war had been forgotten. The Americans and the Japanese resented this picture.

M.G.M. evidently wants to squeeze out the last dollar out of their old played-out pictures.

CHARLIE'S CRIME !

Washington D.C., September 27.

63 year-old Charlie Chaplin sailed for London with his wife Oona O'Neill on the 17th September to attend the premiere show of "Limelight", his new production, leaving behind him a trail of suspicion and mistrust.

After Charlie left the American shore, the U.S. Attorney General ordered an inquiry to determine whether Charlie should be re-admitted to the United States. The two points under which an alien can be refused re-entry under American Immigration Laws are moral turpitude or undesirable political affiliations. And Charlie is a British national.

All this is nothing new to Charlie Chaplin. In 1949, Mr. Harry Cain, a Republic Senator, had accused him of coming "perilously near to treason against the U.S." He said that Chaplin had sent a "treasonable" message to Pablo Picasso saying: "Can you head a committee of French artists to protest to the American Embassy in Paris against the outrageous deportation proceedings against Hans Eisler and simultaneously send me a copy of the protest for use here? Greetings."

This bar on Chaplin's re-entry pending Immigration Department inquiries has

Big Pictures of 1953

Nearing Completion

NAINA Directed By RAVINDRA

Starring GEETA BALI ★ ABHI BHATTACHARYA

Now Under Production

SAGH Directed By N.R.ACHARYA

Next to Follow

MASSOURIE Directed By NANABHAI BHATT

caused a hot controversy on both sides of the Atlantic. The Department of Justice, however, has not got any new information on Chaplin.

Some think that the whole inquiry is more or less a political gesture designed to placate influential "witch hunters."

In London where Charlie Chaplin was mobbed, he told newsmen: "I am not a Communist. I have never been. I am not a subversive." Charlie hopes to spend six months in England before he returns to America for an Xray analysis to detect the Communist virus.

TEMPORARILY FIXED !

Hollywood, October 8.

Janet Blair, a popular film actress of Hollywood, concluded her romance with stage manager Nick Mayo by marrying him.

The wedding was solemnised at the Swedenborgian Church at San Francisco.

TAKE THEM BACK !

Madras, September 26.

The case regarding the reinstatement of the discharged employees working in four Salem cinemas, was decided by the Labour Appellate Tribunal with Mr. K. P. Lakshman Rao as president and Mr. F. Jeejeebhoy as member.

They passed orders directing the managements of the four cinemas to take back the discharged employees and compensate them for the period of unemployment.

In one case, the Tribunal felt that the employers had wrongfully removed an employee from service during the pendency of an appeal before the Tribunal. There was thus a contravention of Section 22 of their Act.

In regard to the other three, the managements didn't care to hold proper inquiries into their conduct. The Tribunal observed: "We cannot but hold in the absence of such an inquiry, the dismissal was improper."

It is good that the employees' rights were vindicated.

One woman is enough to make a man crazy but two should send him rushing to the sea. Poor Vijay Kumar, new and handsome, gets sandwiched between Nimmi and Asha Mathur and doesn't know where to deposit his heart in "Alif Leila", a costume love-play produced and directed by K. Amarnath.

THEIR GROWING SHADOW

Rome, October 5.

More people are seeing pictures these days than ever before if the figures of movie attendance are any clue.

10,500 cinemas have played to an audience of 700 million as compared with the 653 million the year before and 607 in 1949.

60% of the box-office gross was made up by American films and 24% by Italian films.

The export of Italian films also increased from 121 in 1946 to 948 in 62 countries. Total production consisted of 110 features, 350 shorts and 300 newsreels and special films.

Which means that the Italian film industry has been activated for harnessing profits.

TRIAL AND ERROR

Bombay, October 11.

In order to check blackmarketing of cinema tickets, Police Commissioner Mr. M. Chudasama tried a new experiment with six cinemas—the New Empire, Liberty, Royal Opera House, Swastik, Imperial and Majestic.

Under this system patrons making advance bookings are given only reservation slips. Half-an-hour before the show commences, they have to be exchanged for tickets. The slip is valid only for the day and show for which it is issued. It is made under Rule 280 of the Rules for Licensing and Controlling Theatres and other Places of Public Amusement in Bombay.

The Cinematograph Exhibitors' Association of India sent a deputation led by their president Mr. B. D. Bharucha to the Commissioner with a memorandum of objections.

RAMTIRTH BRAHMI SPECIAL No 1 OIL

ENDS BALDNESS, INCREASES MEMORY, INSURES EYESIGHT, IMPARTS SOUND SLEEP.

REMOVES GRAY HAIR. STOPS FALLING HAIR, USEFUL TO EVERYBODY IN ALL SEASONS.

Rs. 3-8 Big Bottle—Rs. 2 Small Bottle

Sold Everywhere

Send M. O. for Rs. 5|5|- for Big Bottle and Rs. 3|7|- for Small Bottle. (Including Postage & Package charges) as no V.P.P. is sent.

For foreign send Postal Order for big bottle sh. 12 and small bottle sh. 7 including postage and packing.

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Dadar, (Central Railway), BOMBAY 14.

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The practical difficulties are that the holder of the slip has again to queue up at the box-office for his ticket. Reservation slips can be resold and this will again lead to blackmarketing in cinema tickets. The real remedy was to have a vigilant police to catch the ticket blackmarketeers.

In response to this protest, the Commissioner of Police has kept in abeyance the ban on advance sales of cinema tickets.

HIS BLUE HEAVEN !

Hollywood, September 18.

Producer-writer Lamar Trotti died of a heart attack at the age of 53.

Born in Atlanta, Trotti took to producing films from 1933 onwards. In 1944, he won an "Oscar" for "Wilson" as the best original screenplay.

Some of his well-known pictures are: "My Blue Heaven", "Cheaper by the dozen", "Will you love me in December" and "American Guerilla in the Philippines".

OLD PROFITS

Hollywood, September 19.

Extra players stand to get $750,000 by way of retroactive pay under the terms of a new contract signed between the studios and the Screen Extras Guild.

Increases are retroactive to October 25, 1951.

FRENCH BEAUTY

Paris, September 20.

An interviewer recently asked the French revue star, Mistinguett, her age and the secret of her perpetual youth. Said she: "I'm the age of my body and my nerve. I have my own teeth, hair and (particularly) legs."

Her legs were once insured for £250,000. At that time her formula for youthfulness was "frogs' legs for agility and carrots for preserving the tint of auburn hair."

Some people say that she kept slim by sleeping in an iron corset.

DIRTY WORK

Bonn, Germany, October 3.

According to the West German Government Information Bulletin, the Soviet Union was offering Vuit Harlan films to Arab countries. They wanted to increase the tension between them and Israel and thus oppose the British colonial policy.

Herr Vuit Harlan is a German film producer known for his anti-semitic views, amply shown in "Jew Suess". In "Ohm Kruegar", another of his films, he was critical of Britain's colonial policy.

The Russians want to cash in on any opportunity that comes their way.

"C" FOR CHILDREN

London, October 10.

Following a recommendation made by the advisory sub-committee of the Cinema Consultative Committee set up in 1951, the British Board of Film Censors is compiling a list of approved "U" films for children's club shows. This list will become the basis of the new "C" category and later only "C" films would be shown at the clubs.

Miss Mary Field, executive officer of the Children's Film Foundation said that the children liked pictures made specially for them but anything which was labelled as suitable for them, did not meet with their approval. Therefore the introduction of a "C" certificate was not practicable. The present method selected would solve the problem.

In the nineteen hundred fifty second year of our Lord, you can believe that only of a Hindu girl in a village. She still considers the feet of her husband as the altar of her god. But Nalini Jaywant in that fine city sari surely does not mean that act of feet-worshipping in "Chingari", a social story produced and directed by S. Srivastava for Cooperative Pictures?

STILL TIED UP

Hollywood, September 19.

Hollywood star Betty Grable and bandleader Harry James celebrated their 9th wedding anniversary.

Hubby Harry gave Betty a token gift of a pair of silk stockings. The old boy is evidently fascinated by Betty's shapely legs and believes in paying homage to them.

Nine years with the same husband is an age of married life.

NOSE BOB

Hollywood, September 20.

Attractive Jan Sterling, an upcoming star had everything in her face except a photogenic nose.. The tip of the nose was causing all the trouble. She had it bobbed and now can continue with her career unhampered.

She acts Tony Curtis' girl friend in "Flesh and Fury". Another one is Paramount's "Pony Express", where Jan's 21" waistline is seen to advantage in a swimsuit.

STUPID MARIO

Hollywood, September 20.

Well-known singer Mario Lanza cancelled his singing tours because he is going to be a father for the third time.

Mario is devoted to his wife Betty so much that he travels only in her company. And that will not be possible until she gets her child.

ANOTHER GANDHI FILM

Hollywood, September 30.

Mr. P. Louis P. Gainsborough, president of the American Academy of Asian Studies of San Francisco, is producing a feature-length documentary film on Mahatma Gandhi.

Some of the film material was bought from Mr. A. K. Chettiar. Louis feels that Gandhiji was a living example of the Sermon on the Mount.

The Yankee version of Gandhiji's sermon, however, doesn't appear to be inspiring, knowing the mess Hungarian screenplay writer Geza Herczeg created recently.

Releasing Shortly!

THE STELLAR SUSPENSE ATTRACTION OF THE YEAR!

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MADHUBALA
DILIP KUMAR
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AN EMOTION-PLAY OF CLASSIC DIMENSIONS

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WOES & ECHOES

(This is the readers' forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|-. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

OLD CARVING OPERATIONS !

"The Home Minister of U.P. has characterized the black flag parades staged by some Muslims in Lucknow on the Independence Day as an "act of treason", while Syed Ali Zaheer, the Minister for Justice had to "hang his head in shame" on account of such behaviour on the part of his co-religionists. This open and insulting exhibition of "loyalty" and "patriotic" fervour was a sequel to the publication of an allegedly objectionable article in an Allahabad paper. The Editor concerned published his apologies twice; the sub-editor was dismissed; and the Government of U.P. took the constitutional course of prosecuting the Editor. All this, however, was of no avail and the agitation started by some ex Leaguers and other fanatical parties went on gathering momentum. After all, any sensible man would naturally ask, what is the movement now designed to achieve?

"A logical analysis of such happenings in our country would lead one to the irresistible conclusion that the extreme over-pampering of a mere 10% minority has created an idea in the minds of a large number of its members that they are above the law of the country, that they are entitled to all citizenship privileges without discharging the corresponding obligations, and that their petty grievances can be utilized to attack the honour of the Motherland freely.

"While no nation on earth would stretch the meaning of tolerance to the absurd length of giving a licence to a small minority of its people to show openly such an utter disrespect and contempt towards the state, we do.

"Such of the Indians who have still some sense of patriotism and manhood in them would like to know how such high treason is proposed to be dealt with by our Government?"

BOMBAY. *Mohansingh S.*

Music is the shortest cut to Divinity. And no where else is this truth better realized than in India, this ancient cradle of all arts and sciences. In this land musicians have become saints and religious teachers and ended on the altar of worship by millions. Watch this angelic face of Bharat Bhushan in tune with the Infinite in "Baiju Bawra", a screen classic of Prakash Pictures.

SALVATION ?

"The cartoon "Babel of Widows" appearing in the August issue of "filmindia" is not only humorous but also thought provoking in as far as it reflects the mentality of our various provincial leaders. Punjab, whose leaders are no less provincial-minded than those portrayed, is, however, conspicious by its absence in this cartoon. Perhaps your cartoonist does not come across Punjab dailies otherwise he could easily have detected the germs of sectarianism in the political atmosphere of this border province.

"The other day a gala party was thrown at Ludhiana in honour of the four home returning Olympic hockey players of the Punjab. The function was probably presided over by the Speaker of the Punjab Legislative Council who along with others lauded the players in terms of provincialism saying 'You are Punjabis. You are great Punjabies. You are very great Punjabies. You scored most of the goals. You did this and you did that . . .' thus forgetting conveniently the fact that it was team work and not individual show of any single player that enabled India to retain her supremacy in the field of hockey.

Prithviraj Kapoor, our veteran stage and screen character actor, was also applauded by some Ambala notables in the same terms.

"I wonder when our leaders will change their mental outlook and follow the wise advice of men like Sri C. D. Deshmukh who declared "Our people must learn to think in terms of the nation and not regions". Does not our salvation lie that way, Baburao?"

SIMLA. *Krishna B. Madan.*

INTELLIGENT DIRECTOR

"Within recent memory, Debaki Bose is perhaps the only director who has shown sense enough to accept your advice. By changing the last scene of "Ratnadeep" in accordance with your suggestion, he has really lifted the picture to 'the extreme height of Hindu culture and philosophy'.

"For this, both of you deserve to be complimented; you, for giving good advice and Debaki Bose for accepting it."

SIMLA. *Kanwar Chawla.*

ACCEPTED

"I was quite surprised to read your review of "Parchhain". That fine piece of Shantaram's art has received showers of criticism from all over India. I thought, the film would receive the same thing as Shantaram usually gets from you. But now I find that you judge films impartially and give credit, if it rightly deserves. I beg your pardon for entertaining wrong notions about you."

BOMBAY. *S. V. Salelkar.*

BHISHMA CALLING

"As a reader of Filmindia for the last many years and knowing well that no other magazine in the world has got as much wide circulation as this, I crave the favour of these columns to give wide publicity to the frank views of our Chief Minister Rajaji, whom we consider as a God-gift, on cinemas, while addressing the students of the Pachaiyappas College of Madras some time ago.

"Rajaji said: "Whatever anybody may say, or write about the cinema, I have no hesitation in telling young boys and girls that they should not go to cinemas. If and when these pictures improve, I shall tell you. But it will take a long time. Let me tell you that conditions of picture production are such and the cost involved is so much that they cannot afford to make them instructive. They must make them not only entertaining, but also attractive. And the only way by which they are making them attractive is by appealing to the sex-instinct. It is much better to attend a 'live drama' because in the live drama, men and women are real. They have got some inherent restraint which they cannot get over whereas it is not the case with cinemas. The whole thing is made up. They must produce a picture which attracts crowds and make them see it once, twice or thrice. In order that the Censor might not cut too much, they put some 'very bad things' so that the Censor was satisfied that 'something worse than the rest' was cut out. I am telling all this not because, I am against the cinema trade. A lot of money has been invested in it. Very many of my friends, pious friends are employed in it and all of them have my blessings. But I must tell you all not to go to cinemas. Even if you do not study properly it does not matter provided you do not attend cinemas. It makes your mind rotten, makes you constantly think of something which you should not think and undermines your spiritual strength. Let me warn those who wish to be clever, intelligent and successful in life that it will undermine not only your morality, but also your intellect. Man, who is after sex is a stupid man, is not a man of culture. Even in the interest of your own intellect, do not go to pictures. Picture-producers might think that I am persistently obstinate in saying something adverse to their interest. But this topic had come by the way and I had to say what I felt in the matter."

MADRAS. *N. V. R. Swamy.*

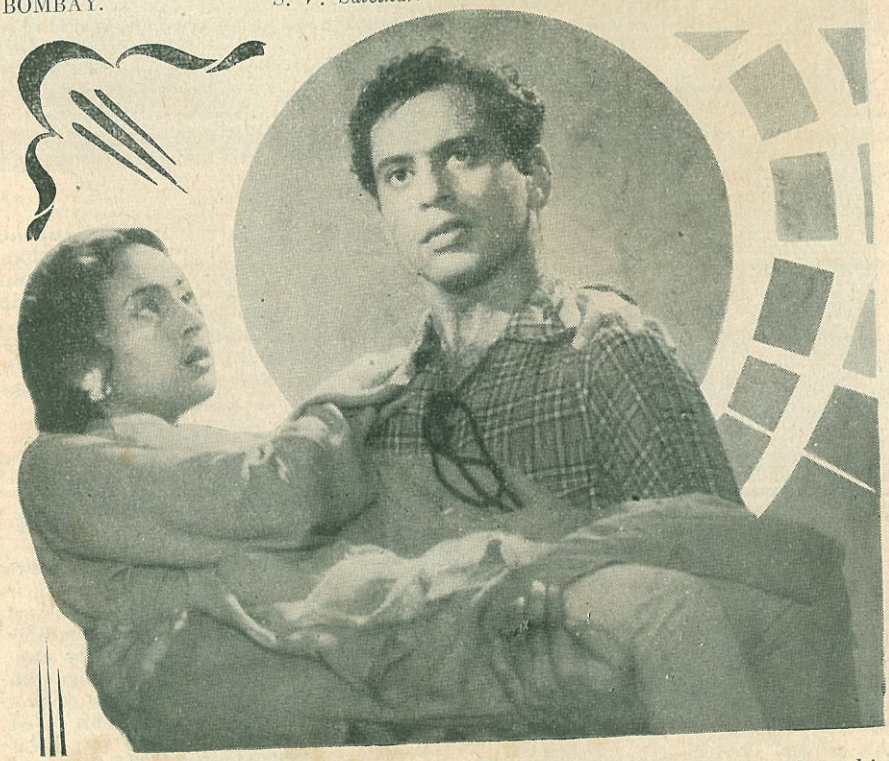
RATNADEEP

"Is there any director who has appreciated the criticism of "Filmindia" regarding his film and then implemented the suggestions found in your review? If not, Debaki Bose deserves the distinction of being the first to have done this. I have read your review of the film "Ratnadeep" in the June issue and was looking forward to this film here. When I saw it, I agreed with your opinion that this film had much to say about our culture and the good aspects of Hindu philosophy, which are unfortunately seldom found in the films produced in Bombay. I had told my friend, who was beside me, that in the end the hero will touch the ashes of Bahurani (the heroine) with reverence, but was pleasantly surprised when he did not do so and instead uttered the following words with emotion: "No, Bahurani! I have no right to touch even your ashes!" in response to her echoing sentiments. I remembered that in your review you had drawn Debaki Bose's attention to the last scene and suggested that the director could still raise the film's stature by making the hero refrain from touching the ashes of the heroine with a suitable dialogue to that effect. At least in the print that was screened at the Regal Theatre here, Debaki Bose had implemented this fine suggestion of yours and thereby raised the quality of the film by a degree more. Is not that a matter to be appreciated by all, especially when we are getting films these days that range from bad to worse? I wish we had more sensible directors like Debaki Bose in our film industry."

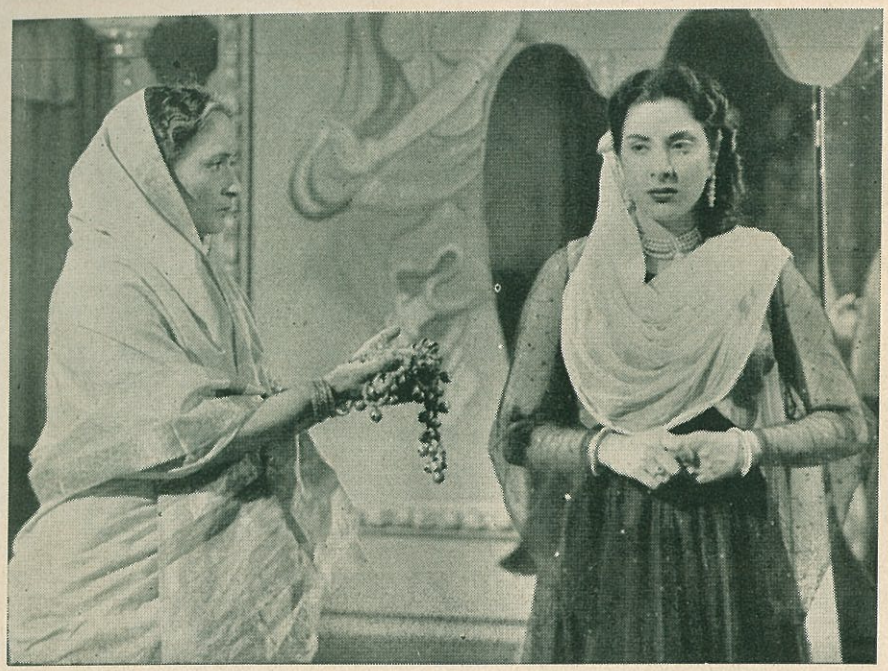
NEW DELHI. *K. S. Sankara Narayanan.*

ALLAHO AKBAR!

"Your review of Mehboob's "AAN", in a style which at once unique and inimitable, is more colourful, attractive and entertaining than the picture itself. When you say, and rightly so, that "AAN" is a product of Faith, you echo the thought-provoking thunder of Mehboob's trade mark, which is only too apt and appropriate in your case. For haven't you been surviving a series of sinister schemes against your life and reputation designed by your enemies and attaining greater heights of popularity and success every time their attempts meet with ignominious



When a man loses his heart, he carries the woman in his arms and on his chest the rest of his life. Nasir Khan is in that unenviable state and Nutan takes full advantage of it in "Aagosh", a throbbing love tale directed by R. D. Mathur and produced by R. Vashdev and K. Jaisinghani for Nihal Film Corporation.



Goddess Parvati was the first one to use the dancing bells to win the smile of her husband Lord Shiva. But the bells left their celestial home and travelled to the earth and in the journey lost their sanctity. Now dancing girls wear them to woo their bread by pleasing the bakers. Here is Leela Misra showing Nargis an easy way of living in "Pahili Shadi", a social theme produced by K. S. Daryani and directed by Ram Daryani for Krishin Movietone.

failures? Why? Isn't it because you have greater faith in God than in the arms of the liveried protectors under our mundane demi-gods?"

MADRAS. *A. M. Din.*

SMALL MEN DON'T GROW!

"People say that your opinion about films is always biased and prejudiced and that all your reviews are invariably written under the influence of personal relations. To such people your review of Shantaram's "Parchhain", published in your September issue, poses a big challenge.

"Only a short time back Shantaram had cast aspersions on your honesty and integrity and had aligned with your enemies in defaming your good name. Any man in your place would have seized every opportunity in wreaking vengeance for this mischief. But here is your review, clean and devoid of all personal rancour.

"Let the people who have the habit of doubting everybody's bona fides look into this review and find the truth for themselves. But the question is will they?"

DELHI. *Kanak Mala Jain.*

MINISTER FROM MALWAN

"As a rule, your editorials are interesting and at the same time display a very rare sense of realism. Your September leader is no exception; but I have a feeling that you are banking upon a wrong horse this time. It won't be surprising if ere long the fate that befell a sincere critic of Congress like Mr. Mahavir Tyagi overtakes your hero, Shri S. K. Patil. Patil has all the qualities you attribute to him and more, but the temptation of some high office in India or a prize post abroad may prove too much for him to resist. But if he does resist those and continues to serve the Congress and the country in his present role, he will be doing a unique service to the cause of both. Do you think he can do that?"

BOMBAY. *Mohansingh, S.*

WISE PROFESSOR!

"It was so wonderful to go through your book, 'Grey Dust'. I read it over and over again with the result that I committed to memory most of it. I start quoting you profusely in the class at the slightest provocation. Believe me, this has been in the main responsible for my popularity among the boys."

KURNOOL. *Professor K. S. S. Sharma.*

KAMINI KAUSHAL

"After a long absence, Kamini Kaushal has returned in Kayart's "POONAM" now showing at the local Novelty. But, believe me Mr. Patel, Kamini of "Poonam" is not the Kamini of the past. When she retired, she was one of the most versatile artistes of the Indian screen. She was an acknowledged dramatic actress, but in "Poonam" she appears in the role of a dancing star. It is in this that she has failed—failed pretty miserably inspite of her best efforts (as mentioned in the trailer by Kamini herself); may be time has played some funny prank upon her; may be she has returned through the wrong door.

"Evident as it is from the present state of affairs, she will have to better her efforts in future if she is to recapture her reputation as a top-ranker."

MEERUT. *Prem C. Batra.*

GIFT HORSE!

"While reviewing Shantaram's "Parchhain" you seem to have taken much care not to affect the greatness of the Great Shantaram by bringing to light many damaging drawbacks of the picture in the review. For, how else could your discerning eyes miss such glaring flaws like the hero bleeding from several parts of his body while actually the Chhoti Rani shoots at a buck only once, the falling of Vinod and Saloni from the running train unnoticed by anybody and their bodies remaining in the fields unseen by any human being until one of them becomes a skeleton and the other vanishes into thin air etc? The most ridiculous is the theory that profuse bleeding results in the loss of eyesight! And incidentally this impossible and incomprehensible theory forms the bedrock of the story. How could Shantaram, of all the people, accept this nonsense? Or is it the result of any latest research in Physiology, Patel Bhayya?"

MADRAS. *A. M. Din.*

GO TO THE WALL!

"It is doubtful if ever any prophecy came true so quickly as the one made by you about Mrs. Vijayalakshmi Pandit that 'she will descend on the U. N. O. the Peace Organization that sends 500 bombers to kill Koreans' (Page 38, "filmindia" August '52). I think the ink must have hardly dried on paper when you predicted this. Now, will you please prophesy correctly as to what will be the ultimate outcome of our Delegation to U. N. O. of which Mrs. Vijayalakshmi Pandit is the leader?"

BOMBAY. *Mrs. Rajani Devi.*

GOOD SHOWMAN!

"The letter under the caption "Give them music, Jayantilal" by one Sri S. A. Hasnath published in June 1951 issue had its desired effect, for when I went to "Prabhat" to see 'PARCHHAIN', film records were played both before the commencement of the show and also during the intermission. I send my thanks to the exhibitor for having provided the long-felt want and to your "Filmindia" that is chiefly responsible for it."

MADRAS. *C. R. Meenakshi Sundaram.*

GREAT BARKERS

"Your thoughtful reviews of "Parchhain" and "Awara" go to establish once for all your integrity and honesty; that you don't allow your personal prejudices to come in the way of your appreciating all that is beautiful and nice. It is an eye-opener to all those (including Shantaram) who brand and libel you as a blackmailer and try to make a personality like you a butt of ridicule. Will the persons concerned even now see sense and stop their malicious campaign which they have been carrying on against you for quite a time?"

DEHRA DUN. *Vidhu B. Bakshi.*

MISMANAGED AS USUAL

"It would be admitted on all hands that inspite of its many shortcomings the Films Division of the Ministry of Information and Broadcasting, has produced some remarkable documentaries such as 'The Vital

Link', 'Rajasthan' and 'The Lost Kingdom' etc, covering the different aspects of our culture and civilization. Now when the Films Division has undertaken to extend the sphere of its activities and to make the documentaries (Kumaon Hills) in colour, does it not become obligatory on their part to see that the products produced by them are shown to the Indian cinegoers?

"It is noticed that whenever the cinemas exhibit some lengthy picture or show an extra show, they avoid displaying the documentaries or the newsreel.

"I remember not having seen any documentary or newsreel released by the Films Division during my three visits to the 'Rivoli Theatre'. The occasion has always been a Sunday and it was during the run of 'The River', 'Parchhain' and 'For Whom the Bell Tolls' respectively. The 'Regal' also avoided screening any of the Films Division stuff (though trailer of one English picture was duly shown) on the opening day of the Russian picture 'The Fall of Berlin'.

"Vigilance therefore is necessary to see that the exhibitors don't commit a breach of law as is done so often by them. And if the Films Division cannot do that let it stop making documentaries. After all it is no fun spending money on producing something which is not shown to the persons for whom it is ultimately meant (unless, of course, our documentaries are made only for the benefit of those employed by the Films Division)."

SIMLA. *Bal Krishan.*

PANDITJI'S PETS

"Of all the agitating stunts of the Congress party of Malabar, the one they have performed recently by uniting with the Muslim League in competing for the municipal elections is perhaps the most astonishing. If they had united with any other party, we could have tolerated it. What is this Muslim League if not a band of uncultured traitors? How can anyone justify the existence of the Muslim League in India, when the Muslims are better nursed than others? For "Ramzan", "Bakr-Id" and other such important days, they are given special ration whereas the Hindus are not given any such consideration. The last "Onam"—a day of great importance to the Hindus of Malabar—and the "Ramzan" happened to be on the same day and the Muslims got special ration as usual while it was denied to the Hindus. The Muslims enjoy fee concessions at schools while many poor children of the other communities are deprived of it. Even the children of the rich Muslims enjoy such concessions. The Muslims occupy many high posts in various Government departments of India. In short, our Government takes very great care in looking after them. And what do we get in return? The other day, they were walking through the streets in procession, calling out "Muslim League, Zindabad".

"And it is with such a party that the Congress of Malabar has united. One wonders how Panditji, who accused the United Democratic Front, as baseless and unprincipled, during the general elections, would tolerate this?"

TELLICHERRY. *K. V. Ramachandran.*

Big eyes and a wide mouth, they say, define a pleasure loving woman. But life is so short and the times so uncertain that none likes to miss a moment of fun and pleasure. Manorama adds the spice of sex to "Yadgar", a love tale directed by Brij Rani and produced by N. T. Mudnaney for Bima Productions.

LET US SEE!

"Alijanab Mohammed Omais of Hyderabad does not seem to be in agreement with the sincere and sanctimonious sentiments expressed by you in reply to a question referred to by him in the "Woes and Echoes" section of September issue under the caption "Very Ambitious". While your reply to the said question is cent per cent factual and fitting in the context, our Hyderabadi Huzur vomits some nonsense and drags in economics, history, geography and even Shariat in support thereof. Apparently, your right reply has rubbed the wrong part of this Huzur.

"Aren't there thousands of Muslims wealthy enough to deal with a dozen wives but yet happy and content with only one? Why should this Huzur from Hyderabad dig out the long disappeared dust of Shah Jehan for corroboration of his misrepresentation when he could easily rush to the "Royal Harem" of his one-Exalted Highness of Hyderabad itself? I don't know wherein in the Shariat has this Huzur come across the rigid figure of Rs. 21,000 as the "Mahr" amount and that too "for an average middle class girl". Obviously, he is either following the local Hyderabadi Shariat of the Nawabzadas or of the blood sucking Jung Bahadurs. How could the Shariat of Islam, and not of the Nawabs, envisage such a huge amount when the Holy Prophet and his followers were too poor to have two square meals a day? On the other hand it advocates only such amount as can be easily paid off by the husband as and when claimed by his wife, just as in vogue among a majority of Muslims in Malabar and other parts of the country where it is equal to a day's earning of the groom and paid to the bride even before the nuptials take place.

"Therefore, the Huzur from Hyderabad would do well not to confuse his local Shariat-e-Asafia or Nawabia with the Shariat-e-Islamia. Instead of liking "the idea of four wives very much" and ignobly approaching Madhubala, Shyama, Nutan and Vyjayantimala with "the necessary resources to support them", and to sharpen the ends of his Nawabi lust, the Huzur from Hyderabad would be serving a great and noble cause if he just thinks of the victims of the ruthless Razakar regime and utilises whatever resources now available at his disposal for their welfare.

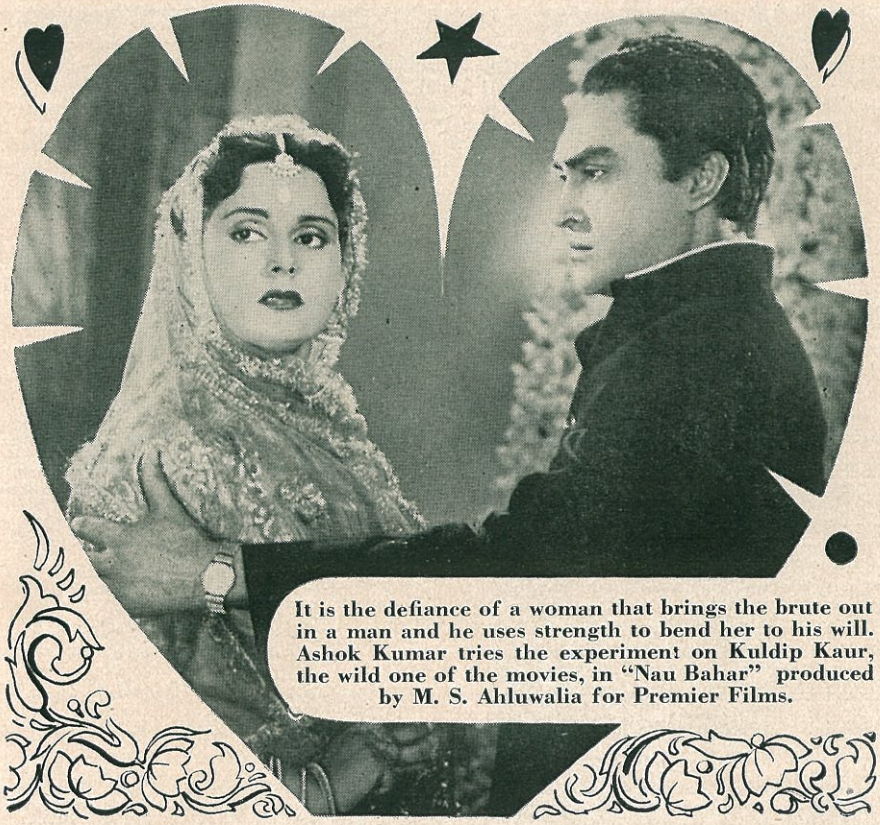
"Will the Huzur from Hyderabad feel pleased to appreciate this humble suggestion submitted by a Non-Mulki, Patel Bhayya?"

MADRAS. *A. M. Din.*

AN OLD STORY

"S. M. Yousuf's 'Hyderabad' which was released in the cities of Hyderabad and Secunderabad on 26th September 1952 as "Hyderabad ki Nazneen" had a very poor reception. It is a surprise to note that a picture titled as above should be an utter failure in its own city. The title of the picture has nothing to do with the story. The plot is completely different and does not suit the title at all."

SECUNDERABAD. (Dn.) *R. James David.*



It is the defiance of a woman that brings the brute out in a man and he uses strength to bend her to his will. Ashok Kumar tries the experiment on Kuldip Kaur, the wild one of the movies, in "Nau Bahar" produced by M. S. Ahluwalia for Premier Films.

IMITATION A COMPLIMENT!

"The get-up of "filmindia" since the July issue has improved considerably due to the new method of giving the photographs. While there are bigger photos of the glamour stars now, the arranging of the same to suit the different sections of the journal is also very striking. For example, the photo of young Vyjayantimala in the editorial entitled "Battle of the South", that of Nargis holding a telephone in her hand in the "Bombay Calling" section, etc., have come as a most welcome feature to enhance the popularity of your fine magazine. We can now look out for other film periodicals copying these aspects of "filmindia" unabashedly, as has been the case in the past! But the persons behind such copying methods forget that their efforts only go to advertise the original magazine instead of their own! I do hope that "filmindia" will always strive to march ahead of other journals, and be remembered as much for its originality as for the quality of its contents."

NEW DELHI. *Savithri Devi.*

SAME STUFF

"One is left in a state of perplexion to hear the controversial speeches of some of the Congress leaders these days. I give below extracts of the speeches made by a number of Congress leaders here while addressing the conference of the President and Secretaries of the District and City Congress Committees convened recently by the U.P.C.C.

"Mr. Purshottam Das Tandon, ex-Congress President addressing the Conference asked Congressmen "to look into their hearts and try to find out why the Congress was losing popularity". Mr. Tandon went on to say that "He was still awaiting for the dream of 'RAM RAJYA'. He thought that the dream of 'RAM RAJYA' was far from being realized. In the concept of 'RAM RAJYA' there was no place for corruption, treachery and dishonesty. When Mahatma Gandhi gave the lead, Congressmen were fired with the spirit of service and sacrifice. The position today was just the reverse."

"Mr. Mohan Lal Gautam, Minister for Local Self Government, U.P. said that "The Congress alone, despite some defects and looseness that had crept into the organization, could deliver the goods". While Mr. N. V. Gadgil, Member of Parliament and ex-Minister, opined that "All those who had joined the Congress for any economic and political advantage should be turned out". He felt that "these people were responsible for weakening the Congress and bringing corruption into the organization".

"Notwithstanding all the foregoing remarks about the Congress organization, Pandit Govind Vallabh Pant, our State Chief Minister said that "He did not agree with people who said that the Congress was getting weak and Congressmen were being cursed everywhere". Continuing he said that "The Congress would not be weakened if a few individuals left the organization."

"And what has Pandit Nehru to say about the organization he tops?"

KANPUR. *C. L. Bhatia.*

BHAVNANI AND AESTHETICS?

"Recently I happened to see "The Rebel Within" a GOI documentary film dipicting what havoc the monstrous cancer plays with human life, how the symptoms of the disease appear and how these can be prevented and the disease cured if timely steps are taken. The subject is highly educative, informative and well handled. The only dark spot is the model chosen, a mother of two kids, who falls a victim to the fatal disease. Instead of presenting a picture of a quite healthy and pleasant looking woman, one sees an ugly model, flat faced with high cheek bones, that does no credit to the average Indian womanhood. From the moment she appears with an ugly face and a dull gait, one feels that she is already a victim of some fatal disease. This makes one doubtful whether Bhavnani and his colleagues possess any aesthetic sense. Or do they want to illustrate that only the ugly women contact the fatal disease of cancer?"

BOMBAY. *Manu G. Bhagat.*

Does a woman ever sympathise with a woman? But the miracle seems to have happened between Asha Mathur and Kamini Kaushal in "Poonam" of Kayarts.

Rajasthan Productions

इनसान का इनसान
न होता। तो दुनियामे
जाती न

से अगर कोई रिश्ता
हर साल न ईद मनाई
दीवाली।

RISHTA

STARRING

KULDEEP * MANHAR DESAI * JAYANT * MIRZA MUSHARAFF
LEELA MISRA * FAIZI * RAMLAL * KALYAN (NEWFIND) Etc
& THE HEROINE ?

MUSIC
K. DATTA

STORY, SCREENPLAY, DIALOGUES, SONGS
PANDIT FANI

PRODUCED & DIRECTED BY
RASHID PARWEZ

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PICTURES in MAKING

They are always suspicious and always on their guard. That is but natural in this world of men ruled by hate and passion where women become the first unwilling victims of the brutality of men. Nargis, the darling of millions, looks a beautiful symbol of caution in "Pahili Shadi", a domestic drama directed by Ram Daryani for Krishin Movietone.

G. R. PRODUCTIONS (Bombay)

Director Kiran Kumar has completed a good bit of "Daao", a hilarious comedy starring Shyama, Rehman, Shashikala, Mukri and Jeevan. Work is proceeding smoothly on "Shahenshah", an ambitious costume fantasy in Gevacolor, starring Kamini Kaushal, the queen of emotions. Ranjan plays the dashing hero. With an experienced director like Amiya Chakrabarty and a capable producer like G. P. Sippy, we expect "Shahenshah" to become a beautiful picture. The supporting cast consists of K. N. Singh and Shakila.

COMEDY PICTURES (Bombay)

Nearly half of "Malika Salomi", featuring Roopa Verman, Krishna Kumari, Amrit, Dara, Sheikh and Rani and directed by Mohammed Hussein, is ready. This musical costume fantasy brings to the screen a new hero—Kamran. Some attractive music is reported to have been given by Krishun Dayal and Iqbal. Distribution rights for Bombay, South and overseas have been sold.

H. G. FILMS (Bombay)

Well-known singer Geeta Roy performed the muhurt of "Baaz" on the 1st October, at the Famous Cine Studio, Bombay. Most of the leading film personalities were present to wish director Gurudutt the best of luck. Geeta Bali plays the fiery heroine and Gurudutt, who has up till now done only direction, will make his debut as a hero. Producer Hari Darshan is looking after the details of production and we have been assured of a really good picture with lyrics by Majrooh Sultanpuri, dialogue by L. C. Bismil of "Pathan" fame and music by O. P. Nayyar. A trained falcon brought all the way from Lucknow will act in "Baaz" and the things it does will surely draw an applause from the audience.

AKASH CHITRA (Bombay)

Producer-director K. B. Lall is reported to have made "Angaray" a warm drama of hot emotions. With Nargis, the heroine of "Angaray" abroad, K. B. Lall could not complete the few, remaining sequences as planned. But being an optimist, we are sure, he will speed up work with her return and give the picture the finishing touches. Nasir Khan is cast as the hero while Paro, Jagirdar, K. N. Singh, Pran, Jeevan, Vanmala and others lend good support. Faredoon Irani's photography is one of the attractions of "Angaray".

FILM TECHNICIANS OF INDIA (Bombay)

Producer-director Fali Mistry has one ambition in life and that is to make the most artistic and soulful picture of the year. With that end in view, he is working on "Arman" with beautiful Madhubala as the centre of attraction. Dev Anand is the boy who gives away his heart to Madhu and expects love to be reciprocated. The screenplay is by Benoy Chatterjee. If you are looking out for some catchy tunes, you will not be disappointed with S. D. Burman in charge of music. Others in the cast are K. N. Singh, Murad and Shakila.

KRISHIN MOVIETONE (Bombay)

The masses who see our films always like to see a reflection of life in motion pictures. Producer-director Ram Daryani knows this fact too well and in "Pahili Shadi", the emphasis is on domestic happenings. This picture presents a new Nargis in a dynamic role opposite Bharat Bhushan. Others in the cast are Motilal, Gope and Manorama.

KWATRA ART PRODUCTIONS (Bombay)

"Goonj" produced by H. S. Kwatra and starring Suraiya, Suresh, Sapru, Randhir and Urvashi, is more than half-way through. Director Phani Majumdar seems to be pleased with his job. "Goonj" has songs, dances and a powerful story to make it appealing for the masses.

NIRANJAN PICTURES (Bombay)

With the joint family system prevalent in India, the different in-laws in a home are enough to provide all the drama that

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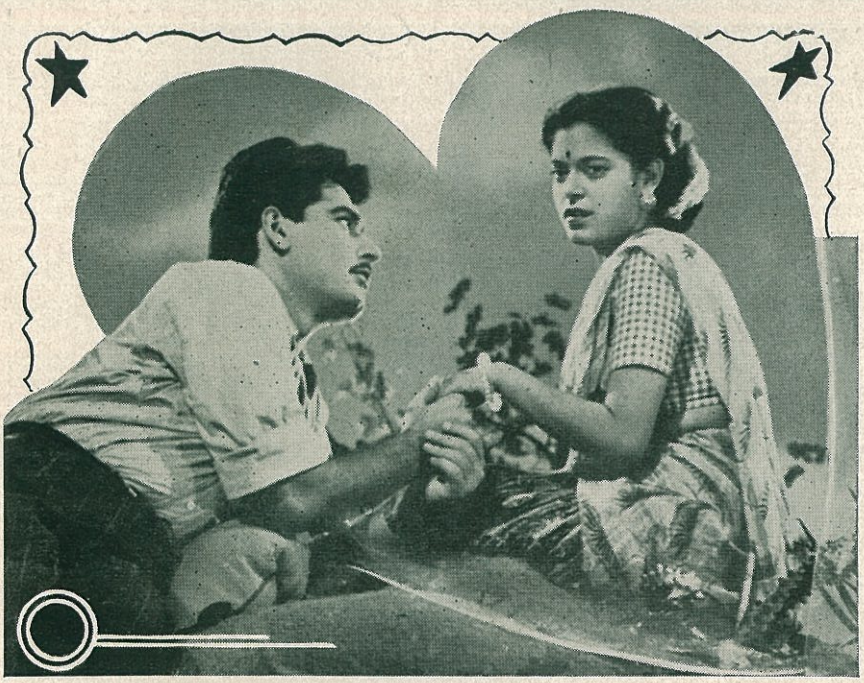

When a man meets a girl with an intense look, he pushes his proposal with an earnestness which poets describe as love. Here is Nina Maker, a charming short-nosed newcomer, making Ajit a serious man in "Anndata", a social theme produced by Sheikh Mukhtar and directed by Ismail Memon for Omar Khayyam Films.

is needed in a motion picture. Written and directed by Niranjan, "Susral", a hilarious musical, picturizes this perennial theme with Shyama, Kuldeep, Usha Kiran, Sunder, Om Prakash and Majnu. The dialogue is by Sahrai while music is by Lachiram. India Cine and Commerce Ltd. controls the world rights of "Susral".

FAVOURITE FILM CORPORATION (Bombay)

Enthusiastic and hard-working Producer Y. Nensey launched his second production "Amrit" at the Mohan Studios. The muhurt was performed on the 16th October and shooting has been going on steadily since. "Amrit" is an adaptation of "Ranicha Baug" by Dr. A. W. Warty. Munnawar Sultana and Ajit lead the cast. A sensational new find, Roohi, will be seen in "Amrit". Producer Nensey has chosen Keki Mistry, a cameraman-cum-director, to direct "Amrit" and that is certainly a wise choice.

VARMA FILMS (Bombay)

Thousands of filmgoers are anxiously awaiting for the release of "Aurat", starring Bina Rai and Premnath, who began as sweethearts while working in this picture and ended by marrying even before its completion. Producer-director Bhagwandas Varma has given in "Aurat", romance, grandeur and eye-filling spectacle and it looks as if the picture will click at the box-office.

BIMA PRODUCTIONS (Bombay)

Producer N. T. Mudnaney's "Yadgar" starring Munnawar Sultana, Raj Kapoor, Jeevan, Manorama, Cuckoo and Pratima Devi, is making steady progress. Director Brij Rani is reported to have made it quite exciting with plenty of melodramatic situations.

TRIBHUVAN PRODUCTIONS (Bombay)

"Shole" produced by Hira Films and directed by B. R. Chopra, is fast nearing completion. Owing to Bina Rai's trip abroad, the producers of "Shole" had to wait till she came back and that naturally held up production schedule. Meanwhile, director B. R. Chopra has shot a few sequences of "Saahil" starring Kamini Kaushal opposite Shekhar. Rajendra Malone is in charge of photography. Katil Shafai and Sahir Ludhianvi have composed the lyrics.

BHAGWAN ART PRODUCTIONS (Bombay)

Producer-director Bhagwan is extremely happy at the way "Jhamela" is taking shape. This fine entertainer stars vivacious Geeta Bali and himself and we are sure it will turn out even more popular than "Albela" at the box-office. C. Ramchandra has given some catchy music.

FALCON FILMS (Bombay)

Producer J. Lulla released "Baghdad" on 31st October at the Novelty, Bombay, where it is drawing good crowds. This Arabian Nights' fantasy stars Bengali actress Bharati Devi and Ranjan. The supporting cast consists of Anwar Hussain, Yashodhara Katju and Sabu, the talking pony. At the studios, director Nanabhai Bhatt has made steady progress with "Passing Show".

EMAR FILMS (Bombay)

Producer Mukul Roy is taking a great deal of pains over "Sailab", a crime-cum-mystery thriller starring Geeta Bali and Abhi Bhattacharya, now under production at Chandu Studio. Director Ravindra Dave of "Nagina" fame will put in new thrills and suspense to give it the requisite box-office appeal. Some of the tunes composed by Mukul Roy and sung by Geeta Roy and Talat Mahmood, are said to be lilting.

ANAND CHITRA (Bombay)

Believe it or not, Producer-director Santoshi is working feverishly on "Pagalkhana" at Chandu Studio. The star cast is led by Suraiya and Bharat Bhushan, ably supported by Ram Singh, Murad, Mumtaz Ali and others. Santoshi is reported to have treated the subject in an original way.

VIKAS PRODUCTIONS (Bombay)

"Nishan Danka" starring Shyama and Ranjan is ready for release. Saroj Pictures

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Not exactly frozen but stuck with a thought. When on hunting expeditions they are never quite sure because their victims sometimes turn round and run away. Roopmala seems to be treading warily in "Nigah", a romantic mix-up produced and directed by Chawla for C. B. Films.

Ltd. control the world rights of this popular picture.

C. B. FILMS (Bombay)

Producer-director Chawla has shot many important sequences of "Nigah" starring Suraiya and Nasir Khan. Nasir portrays a psychiatrist and Suraiya is his patient. In trying to solve her mental problem, the young psychiatrist creates some intriguing romantic situations. Others in the cast are Veera, Agha, Balam, Roopmala, Kamoo, Murad and Daraz. Kumar Mulgonkar is in charge of cinematography.

BASVANT PRODUCTIONS (Bombay)

Produced by Basvantrao Pawar and directed by Baburao Painter, "Vishvamitra" starring Sapru, Sheela Naik and Vivek, is reported to have become an interesting mythological. Sheela Naik plays the temptress and seductively too. Some of the distribution rights of "Vishvamitra" have been already sold.

HINDUSTAN CHITRA (Bombay)

Mr. S. K. Patil performed the muhurt of Producer-director Kishore Sahu's "Khoon-e-Nahaq" or (Hamlet) on the 16th October at the Shrikant Studios, Chembur. It was a large gathering of film people and every one present wished Kishore Sahu the best of luck in his ambitious production. Kishore Sahu plays Hamlet and the role seems to suit him because of his dreamy eyes. Asha Mathur is cast as Ophelia.

JAYANT DESAI PRODUCTIONS (Bombay)

Combining speed with quality may be difficult for many directors but Producer-director Jayant Desai is on sure ground when he does so. That is why "Miss 1953" starring Vyjayantimala is making such rapid progress. Jayant's next is called "Sati Bahula" or "Nagpanchami" based on popular mythology.

VAIKUNTH CHITRA (Bombay)

"Jalianwalla Bagh" starring Achala, Kamlesh Kumari, Roopmala, Karan Dewan, Jagdish Sethi, David, Kanhaiyalal and directed by R. S Chowdhary is fast nearing completion. The emphasis is on patriotism with a story woven round true historical incidents.

BANSAL PICTURES (Bombay)

The muhurt of "Krishna Sudama" was performed on the 16th October and work on this mythological has been going on rapidly. Shanti Kumar is in charge of direction while Kanu Desai will look after the artistic side of "Krishna Sudama".

ALL INDIA PICTURES (Bombay)

Producer P. N. Arora has completed half of "Gauhar" starring Bina Rai, Rehman, Vijaylakshmi, Agha, Balak etc. Mr. Arora considers "Gauhar" to be one of his best pictures and that can be tested soon when filmgoers see it. His next is "Rail-ka-Dibba" starring Madhubala opposite Shammi Kapoor. Others in the cast are Sajjan and Om Prakash.

MUSIC MAKERS (Bombay)

Music-director C. Ramchandra and popular playback singer Lata Mangeshkar have joined hands to produce "Surili" a romantic musical, with direction by Bhagwan. The muhurt of "Surili" was performed on the 28th September. Filmgoers can certainly look forward to some divine music from Lata in "Surili".

MARS & MOVIES (Bombay)

The muhurt of "Patita" was performed at the Bombay Talkies' Studios. Producer-director Amiya Chakrabarty who made "Daag" so purposeful has taken up the theme of a girl discarded by society and her sufferings in "Patita". Vivacious Usha Kiran plays the heroine opposite Dev Anand supported by Lalita Pawar and Agha. The musical score is by Shanker and Jai Kishan. In the meantime, the screen-

Eager to be noticed Chandrashekhar gives his best in "Farmaish", a social story produced by Om Prakash and directed by B K. Sagar for Majestic Films.

play of "Badshah" a classic based on Victor Hugo's "Hunchback of Notre Dame" is getting ready. Ullhas will be cast as the Hunchback.

CHANDRA ART (Bombay)

Chandrarao Kadam, an old-timer and stunt king, is again at the old game in "Madhuban", his own production. A jungle thriller, "Madhuban" is being produced in Hindi and Tamil and features Chandrarao Kadam, Shanta Kunwar, Lalita, Master Bachcha, Kesri and Maqbool. Khurshid Zafar has given the music while Ahsan Rizvi has written the songs and dialogue. Those who are fond of thrills should not miss "Madhuban" which is a wild jungle story starring Chandrarao Kadam, the Indian Tarzan.

NEW HUNS CHITRA (Bombay)

Raj Mata Parvati Devi, Maharani of Sawantwadi, performed the muhurt of "Shree Ram-Shabri". The muhurt ceremony was well-attended and if the present enthusiasm continues, we are likely to get a fine mythological. This touching episode of sheer devotion from the Ramayana will be directed by Junnarkar. Syed Fatehlal, the producer and art director of great devotional pictures like "Tukaram", "Dnyaneshwar" etc. will look after the art direction.

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